

School of Theology at Claremont



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AND  
RELIGIOUS GROWTH

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EDNA M. BONSER



**MOORE CENTER  
CLAREMONT SCHOOL OF THEOLOGY**

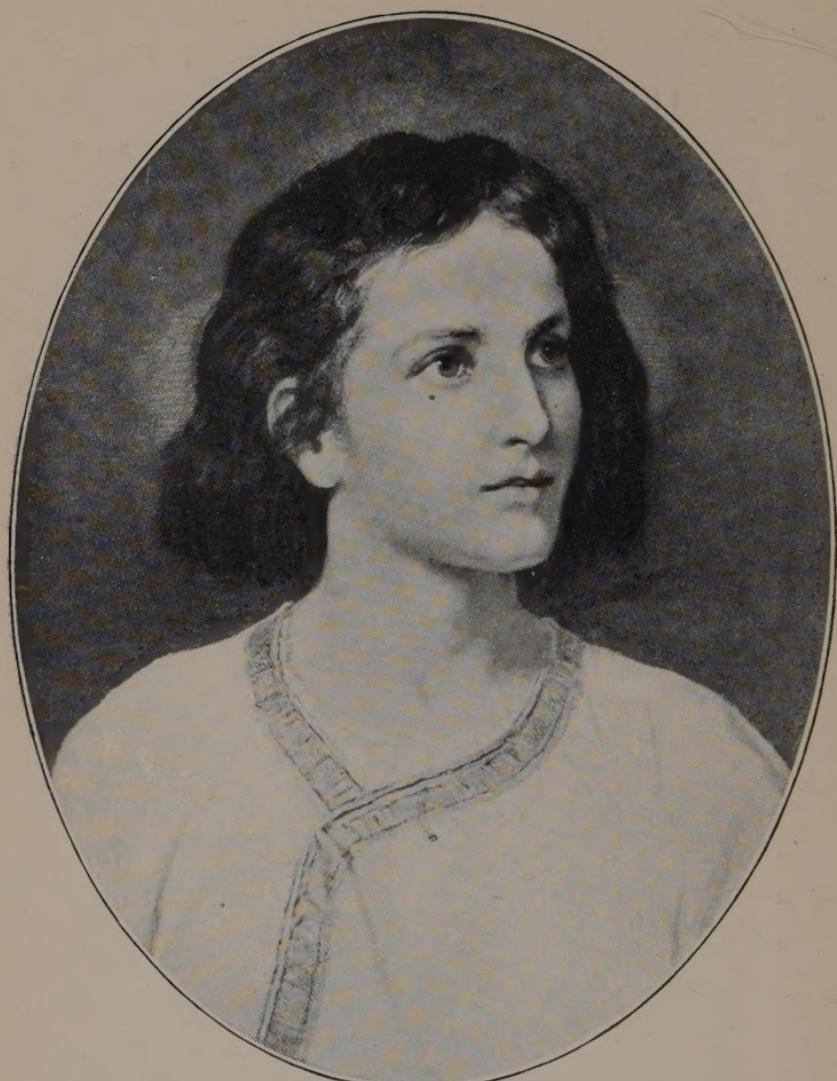
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DAILY VACATION CHURCH SCHOOL SERIES

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# Child Life and Religious Growth

A SECOND PRIMARY COURSE FOR THE  
VACATION CHURCH SCHOOL  
BASED ON ACTIVITIES

By

EDNA M. BONSER

Prepared in Co-operation with the International Association  
of Daily Vacation Bible Schools



THE ABINGDON PRESS  
NEW YORK                            CINCINNATI

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Printed in the United States of America

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## FOREWORD

IN preparing this course of study, which departs in such fundamental fashion from the conventional types of religious instruction, the writer has had in mind a certain well-defined concept of religious education.

Dr. George A. Coe, in *A Social Theory of Religious Education*, expresses this concept when he says, "Religious education is the growth of the young toward and into mature and efficient devotion to the democracy of God, and happy self-realization therein."

Dr. Hugh H. Hartshorne, writing in *Childhood and Character*, expresses the concept in these words: "Religious education is the process by which the individual, in response to a controlled environment, achieves a progressive social adjustment, dominated by the spirit of brotherhood, and so directed as to promote the growth of a social order based on regard for the worth and destiny of every individual."

It is the writer's idea that religious education is that steady growth and development of character that leads the individual to right relationships with his fellow men, and through these to true concepts of his spiritual relationships.

Considering religion as growth which goes on in mind and will and spirit throughout life, it seems only reasonable to seek to minister to such growth by means of the best teaching methods; to seek to bring to bear upon our efforts all that we know of

psychology, philosophy, and teaching method as they apply to child nature and development. In a limited way the writer has tried to do this.

Grateful acknowledgment of help is due to a long list of faithful workers whose names appear in the following pages but who are too numerous to mention here. More particular acknowledgment is given to The Macmillan Company for permission to use excerpts from Dr. W. H. Kilpatrick's book, *Education for a Changing Civilization*; and to The Pilgrim Press for permission to use the story, "Adulham's True Prayer," in the writer's book, *The Golden Rule City*.

All books referred to in this volume may be obtained through the Abingdon Press.

EDNA M. BONSER.

Leonia, New Jersey.

**PART I**  
**INTRODUCTION**





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**LEARNING TO BUILD BY BUILDING**



## INTRODUCTION

**I. PURPOSE.** In the preparation of this course the writer has had in mind one dominant purpose, which is to make clear and usable a teaching technique that shall enable teachers to help primary children to develop such ideals, attitudes, appreciations, and habits as seem most truly to encourage religious faith and character.

This technique is based on the activities of construction, observation, play, and inquiry which are common to all children and which give rise to experiences that motivate instruction. What that instruction shall be depends upon the interpretation given to experience. There has been suggested throughout the course certain interpretations of experience and an effort has been made to apply to the solution of moral problems the ethical principles of Jesus.

That this dominant purpose may be more easily attained, a sufficient supply of classified subject matter in the form of stories, poems, songs, and pictures adapted to primary use has been provided, together with books of reference that afford directions as regards educational theory and practice.

**II. METHOD.** The use of activities of construction, observation, play, and inquiry as a stream of life experience out of which arises a recognized need for instruction marks a change in teaching method. The preponderance of practice in religious education has been based on the theory that religious

training should be primarily a preparation for the future. The practice has been to start with the detailed constituents of adult life; to have these committed to memory and held there until occasion for their use should arise in later life. Such detailed constituents of adult life have been thought to be knowledge of the Bible and of the lives of good people. This practice has resulted in a more or less haphazard knowledge of ethical theory altogether disassociated from individual experience, and fragments of Scripture, worthy in themselves, but without significance to present individual need. Such a theory postulates that the child should sit quietly and listen and commit to memory rules of conduct and abstract truths about the nature of God and man's relationship to him and later apply these rules and truths to his own conduct and spiritual needs.

The educational practice employed in this course is based on the theory that any education worthy the name must meet to-day's needs; that the child is not merely existing now and will by and by come into a time when he can use what he now learns, but that he is in process of forming character and has immediate need for ethical and spiritual instruction. This theory says: "Start with life. Stay within life. Learn in a living situation in response to a felt need which the situation has revealed." We are convinced that if we succeed in meeting intelligently and adequately the moral and spiritual needs of the child as they are revealed in the every-day process of living, we shall have no cause for alarm as to the worthy character of the man. It is because of this conviction that the child's own

daily experiences and activities are made the basis of instruction.

Distinction must be made here between those forms of activity which serve merely to illuminate an abstract truth, illustrate a story, or occupy childish fingers as a relaxation from study, and those forms of activity which are the actual body of childish experience out of which develops capacity for more and deeper experience. The first is the activity which arises because of the *teacher's* purpose and finds expression in what we think of as illustrative work, cutting out pictures and pasting them in a book, moving figures on a chart or sand-table to illustrate a story, or play merely as recreation. The second is the activity which arises because of the *child's* purpose. It is something he does to further his own interests through which the teacher may instruct him, because without instruction he himself realizes that he can make no progress. The one is an imposed task, the other is a meaningful, purposeful life experience. To the extent that such experience, arising from activity, influences conduct—to that extent does the child learn.

Dr. William H. Kilpatrick, in a recent book called *Education for a Changing Civilization*, speaking of the dependence of learning on experiencing says: "How does learning take place? Several rules may be laid down with a fair certainty of effective validity, but first of all what does 'learn' mean? When has anything been learned? We saw before that conduct gives the clue to any valuable education. To learn is to acquire a way of behaving. A thing has been learned when at the appropriate

time that kind of conduct can and will take place.... With this meaning for the verb 'to learn' how, then, does such learning take place? First, what we would learn we must practice. We learn the responses we make. Precise exercise is necessary. These three statements, differing only in the wording, include inner attitudes and appreciations as truly as knowledge and skills."<sup>1</sup>

If, then, active experience is to become the basis of learning, what can be said for subject matter? Is the Bible to be disregarded? Is race experience to be ignored? Is the child to be dependent solely upon his own reactions to experience for progress? By no manner of means. Much that the older theory of education deemed good and wise for instruction may be embodied in the interpretation of experience. Used in this way, *after* a recognized need for it has risen from experience, it becomes a valid part of the educational process.

The Bible stories presented in this course have been selected because the ethical principles they uphold seem to constitute an acceptable, desirable guide to conduct. Being applied after an experience that reveals a need for direction rather than before, increases immeasurably the significance of ethical principles.

It is sometimes thought that the natural activities in which children engage are unsuitable to be carried on in a church, foreign to the spirit of reverence, and have little to do with religion as it is generally conceived. "Let the children sit still and be told that God is love," epitomizes this attitude. Everything, of course, depends here on our con-

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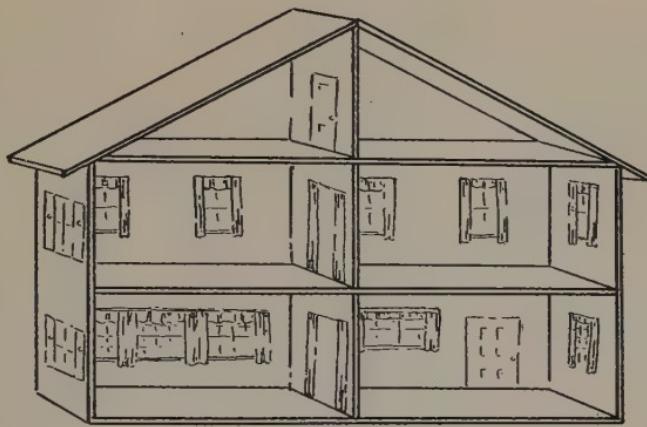
ception of religion. If religion is growth in right ideals, attitudes, and appreciations; if it includes practice of these in daily living, then it must be approached in the way the children can best comprehend it. Freedom to experience in the classroom need not imply boisterous rudeness or unrestrained activity that might give cause for complaint. But we learn to live by living.

There arises also a natural question as to the function of the teacher. The function of the teacher as it is conceived here is to help by wider experience, greater knowledge, and self-control so to interpret to the child his own experiences that he will come to a better understanding of his religious environment and what he can do to help himself and others to live in the best possible manner. Her function is to lead, direct, and interpret experience not by imposing adult opinions and authority but by enlarging knowledge of possible right responses to situations and the consequences of these responses. With this type of instruction the teacher seemingly assumes a less prominent place than is usually assigned her. In reality, however, the work of the teacher is more difficult and important here than in other methods where great reliance is placed on subject matter and a text. A greater fund of general knowledge is required of her which must be so thoroughly at her command that she can apply it at the moment of need. A greater skill in interpretation of experience, that it may yield the desired outcomes and more vital, sympathetic, personal, individual relationships with her pupils, is required of her before this teaching method reaches its maximum of efficiency. The teacher

is a member of the group. She is older, wiser, more self-controlled. In large measure she can hope to influence conduct by virtue of what she is, for it is true here, as Emerson said, "What you are speaks so loudly I cannot hear what you say."

III. THE PLAN. Placed in an organized form the plan of work presents the aspect of a project utilizing four phases of activity. Here are not four independent projects, but one. That one has to do with the child in his relationship to his environment as it reveals the desirability and need for Christian living and the forces for good in life that reveal God. The whole project, then, we may term *Daily Living that Encourages Religious Growth*. The major problem of the project may be stated as: How may the primary child be helped so to adjust himself to his environment and profit by his experiences that he will grow in Christian character?

Growth along these lines may be indicated in terms of appreciations and attitudes, habits and knowledge. Some desirable outcomes might be that each child should show growth in (a) appreciation of the mutual helpfulness and interdependence of groups of people; appreciation of his own responsibility in some measure for group welfare; appreciation of kindnesses shown him; in an attitude of reverence toward the good and beautiful in nature and in attitudes of gratitude to God as a giver of good. (b) Each child should show growth in such habits and other capacities as that of joining in good spirit in group undertakings; of observing not only what is being done for him by others but of watching to see what he can do for others;



From *Things to Make*, by Charlotte Chambers Jones. Copyright, The Pilgrim Press. Used by permission.

### ILLUSTRATION OF PLAY HOUSE AND WALL PAPER DESIGNS



CHRIST BLESSING LITTLE CHILDREN

of courtesy; of truthfulness; of self-direction and of judging his own conduct regarding right and wrong. (c) Each child should show growth in knowledge of the social life of his home and community; of certain unseen workers and forces that serve mankind; of the Bible as containing the guiding ethical principles of life; and of songs, poems, and stories that have to do with the Christian way of living.

The first of the four forms of activity which constitute the project has to do with *conversation, or inquiry*. This takes four forms: First, discussion of plans for play, work, or observation. Second, reports of observation experiences. Third, children's stories of their own experiences. Fourth, group estimates of conduct where ethical standards are recognized and applied to the solution of group moral problems. This form of activity is a part of every other form. It has no separate distinction in time or place but is engaged in whenever need for planning, judging, and finding out new information arises.

The second form of activity has to do with the *constructive interest*. It finds expression in the building and furnishing of the playhouse and the making of figures to represent a family to live in the playhouse. This constructive interest continues throughout the course but widens to include the family, community, and church contacts. These give rise to life-activity games which help to interpret experience in terms of Christian ideals of conduct.

The third form of activity has to do, first, with the *observation of nature*. By means of pupil-and-teacher-planned walks to observe the commonest

forms of insect and plant life and the natural forces of sun, wind, and rain, the child is led to discover for himself that there is a supreme, sustaining Power manifest in the material world, which, when harmonized with, works in a beneficent manner for man. Here the child's impulse to collect is utilized to deepen interest and increase information. The second form of observational activity has to do with *trips to observe* workers and buildings as these represent social service in the community. By this means the child is led to recognize in some measure the interdependence of groups of people and of individuals to the end that he may grow in appreciation of service rendered him and in the desire and ability to give service in return.

The fourth form of activity through which the child's religious growth is stimulated has to do with *play*. In the larger sense the whole project is approached in the spirit of play. But here we narrow the significance of the word to formal games, the dramatization of stories and imitative games of life activities, together with marches, folk-dances and rhythmic games set to music. By means of play the child is led to recognize the necessity for fair play, kindness, helpfulness, loyalty, and courage in his relationships with others. Courtesy, truthfulness, honesty, and unselfishness are also encouraged through play. Psychologists are telling us in more and more emphatic manner that the control of one's own body is in large part the basis of character. In such fundamental fashion we are striving to lay the foundation of Christian character.

Arising out of these four forms of activity and motivated by them is a fifth aspect of the course,

namely, the opening and closing services which give opportunity for emphasizing by music, Bible story, and pictures the *impulse to worship*. Here there is embodied that ethical theory which illuminates moral problems. Here is the race and individual experience to be used to arouse emulation and guide by worthy example. Here is opportunity for the expressions of emotions of wonder, reverence, gratitude, and love which have come through experiences aroused by the activities.

**IV. THE RESOURCES.** The resources or means necessary for securing the outcomes indicated in the foregoing are, first, the child's background of experience and environment; second, natural phenomena; third, daily individual life activity and social life; fourth, the subject matter of stories, pictures, music, and poetry; fifth, equipment, materials, and tools.

Use of the child's background of experience and his environment as a resource for securing the indicated outcomes is made in the beginning, that a point of contact in interest may be established. A beginning in teaching must be made with something the child understands, from which he can start as an accepted basis for additional knowledge. To try to do otherwise would be as useless as to attempt to teach the higher mathematics without a true concept of the meaning of  $1 + 1$ . The statement of the abstract truth, "God is love," is without meaning or value to the child. His experiencing of love has to do with his regard for his pets or his tenderness and need for his parents and his playmates. There is where he may be found in comprehension and interest, and there is where the

teacher must begin to lead on in knowledge. To expect him to be able to comprehend the abstract truth without a basis in his own concrete experience is as futile as to expect the crown of leaves of the oak tree without the hidden acorn as a beginning.

We try, then, to establish a point of contact in interest and activity as a starting point for instruction. We maintain that contact with his background of experience and environment that it may form the continuing basis for growth, a measure whereby new experiences may be evaluated and incorporated in character.

In this instance the child's experience and environment include what he sees about him, what he does of his own free will, what he feels and thinks about people and things and what he tries to do for himself in order to explain to himself his individual relationships to his own world. This we think of as keeping within "life"—the child's life as it appears to him out of which he must form as best he can his own personality. Teacher and children's stories of everyday experiences, first-hand observations of life and conduct and play activities form the continuing relationships that are the most vital teaching resources.

**Natural phenomena.** Well within the child's experience but almost as casually noticed by him as a fish takes cognizance of the water which is his life's medium, lies that body of natural phenomena—the air we breathe, the light, the warmth, the color, the order, power and majesty of our physical environment. As a resource for teaching religion these are of inestimable value. They prove

the existence of supreme, sustaining power that works in order and beauty. To neglect their use to arouse feelings of wonder, reverence, awe, and gratitude is to minimize our resources. What are most of our books but what has been written about these? If we go to them for ourselves, we put ourselves in touch with reality. First-hand contact with natural force as it is manifest in the lower forms of life and in the phenomena of wind, light, water, and air forms the continuing basis of instruction.

**Daily life activities in industry.** Vital teaching resources are found in the activities of social and industrial life which minister directly to the child's comfort and well-being and in which he shares to the limit of his capacity. Society is made up of individuals who are interdependent. This give-and-take of personal service, this mutual need, this absolute dependence for the means of happiness, even life itself, becomes a recognized incentive to co-operative effort which encourages the Christian spirit. Here, again, is life not only in a material way but in ethical relationships as well. It might be thought that industrial activities are foreign to the child's experience. They might be if his own activities in the classroom did not bring him into contact with them. One of his first needs is to buy his building material. The merchant serves him. The postman carries his invitations. The manufacturer makes his paint, his nails, his screws, and his fabrics. The carpenter, the electrician, and the plumber serve him. He sees himself a unit in a co-operating group where service by all for the good of all is the accepted order. Ethical in-

struction becomes interpretation of these relationships.

**Subject matter of stories, pictures, music and poetry.** The use of subject matter in the form of stories, pictures, music, and poetry constitutes a fourth teaching resource. These are used in the effort to interpret experience, enlarge knowledge, and encourage high ideals of conduct. The stories are classified under the headings, "Bible," "Construction," "Observation," and "Play." These are original, special-purpose stories which have been written to fit the activities. In every instance, where it has been possible to do so, other stories, drawn from classical sources, have been referred to by title and author and recommended for use if, for any reason, the story supplied does not fit the situation. Teachers are left at liberty also to choose their own stories or even to create for themselves if that seems necessary.

Certain stories which the children can read for themselves have been referred to. The list might be indefinitely increased. Much that is good is being published in the current books and magazines. All of the stories supplied and the books recommended are referred to by title and page in the daily program.

Use is made of pictures to clarify and intensify experience. These are listed by title. Some of them are used as illustrations. They are of great value in that they help to make concrete to the child's mind what would otherwise remain almost wholly in the field of the abstract. Much greater use could be made of suitable pictures than is here indicated. All of these pictures may be obtained



CHRIST AND THE DOCTORS



from The Perry Pictures Co. of Malden, Massachusetts. But there are other sources for good pictures. Artext Prints and Artext Juniors, Westport, Connecticut, are good and of medium price.

Efforts by children to illustrate their own experiences and observations by drawings in water color and by crayons are of value and should be encouraged. Also effort on the part of the children to select pictures for themselves from various sources should be encouraged. What the child selects for himself usually has more meaning for him than what others have selected, though, of course, it may not have an equal art value.

There are indicated for use throughout the course both song and instrumental music. The songs are simple and have to do with situations and experiences with which most children are familiar. Partly for purposes of convenience they are all drawn from one source, *A First Book in Hymns and Worship*, by Edith L. Thomas. But another strong reason for using this song-text is that it is so excellent. It is an extremely difficult matter to find songs that suit childish activities and are free from undesirable implications which, though beyond the child's comprehension, have still an influence in shaping attitudes. Few educators recognize just how far-reaching and powerful an influence the words of a song exert. For that reason just any song will not do for the purposes of this course.

Use is made also of so-called quiet music of a religious nature from the writings of the great masters of music, Schubert, Grieg, Hofmann, Beethoven, and others. The Victrola people put out a book of graded selections from great masters for

use in the public schools. The selections used here are from among these, and may be obtained by writing to the publishers for, *Music Appreciation With The Victrola, for Children*, Victor Talking Machine Company, Camden, New Jersey.

A few interpretative words, or in some instances the words of the song, have been indicated. It is thought that in this form of subject matter there is great religious value. But discretion must be used in employing it. It may not be forced upon unwilling listeners, neither may it be too literally interpreted. Music may convey one impression to one individual and quite a different impression to another. It is wise to let the music make its own appeal in most cases. There are those who believe that the use of music with young children should always be associated with bodily activity rather than with passive listening. Such will find satisfaction in the rhythmic games set to delightful music. Much greater use could be made of this type of music than is here indicated.

The use of poetry disassociated from music, as subject matter, is to be encouraged. The poems here indicated are included in sections two and four of *Children's Poetry*, by Huber and Bruner, Rand, McNally and Company. They are largely quite familiar. They may be learned if that seems desirable, but if they are read aloud by the teacher for appreciation only, they will serve a good purpose.

A new book of religious poems called *A Child's Thought of God*, compiled and arranged by Esther A. Gillespie and Thomas Curtis Clark, will be found of real value in this connection.

**Equipment of materials and tools.** The necessary

equipment of materials and tools is the fifth teaching resource. What these tools will be depends upon the extent of constructive activities. Before a session takes place a definite amount of permanent equipment should be provided. Daily equipment needs are indicated in Section V of each lesson, but it is unwise to leave the securing of these to the moment of immediate need. Necessary general equipment that has not been indicated in each lesson is, first, a suitable schoolroom. This should be a large, light room furnished either with desks or small tables and chairs of the correct height in such number and arrangement that each child may have his own permanent seat. This is important. There should preferably be an out-of-door playground; but if this is not possible, then a gymnasium or space in the classroom for playing. Other general equipment should include shelves or cupboards for smaller tools, paper, paints, brushes, hammers, saws, and nails. Preferably each child should have his own locker or section of shelf in which he may keep his personal belongings. The room should have a blackboard and a piano. A phonograph is very desirable. Too much stress cannot be given to the necessity of having a room of this nature for this work or of having the required equipment in advance of the teaching attempt. A builder will not undertake to erect the simplest house without his tools. Why should any one imagine that he can build character without the necessary physical equipment of teaching tools?

Besides the room, the playground space, the blackboard, shelves, and ordinary necessities of pencils, chalk, paper, and small tools, there should

be a song book and a Bible for each child. Each child should also have a pencil, a box of crayons or water-color paints, a ruler, small scissors, and a tube of paste. If each child could have a copy of *Brook's Reader*, Second Year, or the Third Year book of the same series, it would be well. A shelf of children's books which may be loaned for a few days at a time is a very desirable part of permanent equipment.

#### BOOKS FOR THE CHILDREN'S SHELF

*Brooks' Readers*, Second and Third Years.

Dobbs, Ella V., *Our Playhouse*.

Elliot, G., and Forbush, A., *Games for Everyday*.

Haskel, Helen E., *The Story of a Russian Child*.

Hodge, Clifton, *Nature Study and Life*.

Huber and Bruner, *Children's Poetry*. Sections I, II, III and IV.

Lindsay, Maud, *Mother Stories*.

Mitchell, Lucy S., *Here and Now Story Book*.

Master Library, *My Best Book*. The Foundation Press, Cleveland, Ohio.

Patch, Edith, *First Lessons in Nature Study*.

Phillips, Mary G., *Ant Hills and Soap Bubbles*.

Sherman and Kent, *The Children's Bible*.

Trafton, Gilbert H., *Nature Study and Science*.

Warner, Gertrude, *The World in a Barn*.

Warner, Gertrude, *Star Stories for Little Folks*.

If, in addition to the classroom, the children can have access to a chapel or church auditorium for their worship service, it will be found very desirable.

**The teaching staff.** The services of two teachers are required for a group of twenty or more children. One of these should be able to play the piano.

One, at least, should be a trained, experienced teacher.

**General background of reading for the teacher.** The books the teacher will need from day to day for help in conducting the activities are listed under Section VI of each lesson, but if she wishes more general reading that has to do with educational principles she would do well to read from among the following books.

#### BOOKS FOR THE TEACHER

Bonser, F. G., *The Elementary School Curriculum.*

Bonser and Mossman, *Industrial Arts for Elementary Schools.*

Charters, W. W., *Teaching of Ideals.*

Coe, Geo. A., *A Social Theory of Religious Education.*

Collings, P. E., *An Experiment With a Project Curriculum.*

Dewey, John, *The School and Society.*

Dewey, John and Evelyn, *Schools of To-morrow.*

Dubois, Patterson, *The Point of Contact in Teaching.*

Hartshorne, Hugh, *Childhood and Character.*

Hall, G. Stanley, *Aspects of Child Life and Education.*

*Industrial and Applied Art Books, 1, 2 and 3.*

Kilpatrick, W. H., *Foundations of Method.*

Kilpatrick, W. H., *The Project Method.*

Kilpatrick, W. H., *Education for a Changing Civilization.*

Keelor, Katherine, *Curriculum Studies in Second Grade.*

Knox, Rose B., *School Activities and Equipment.*

## 32 CHILD LIFE AND RELIGIOUS GROWTH

The Master Library. Ten Vols.

McKee, Jane W., *Purposeful Handwork*.

Mumford, Mrs. E. R., *The Dawn of Religion in the Mind of the Child*.

Nash, J. B., *Organization and Administration of Playgrounds and Recreation*.

Sies, Alice C., *Spontaneous and Supervised Play*.

Snow, Bonnie, and Froelich, H., *Industrial Art Text Books*, I, II and III.

Tanner, Amy C., *The Child*.

Trafton, Gilbert H., *Nature Study and Science*.

Wells, Margaret, *A Project Curriculum*.

Wilson, Della F., *Primary Industrial Arts*.

Such books as these form the background of philosophy and educational theory and practice essential to a right understanding of this course of study.



MORNING GREETING



STAR OF BETHLEHEM

**PART II**  
**LESSON OUTLINES**



## LESSON I

### PROGRAM

(All song numbers refer to hymns in *A First Book in Hymns and Worship*, by Edith Lovell Thomas.)

#### I. Opening service:

Song—"A Morning Prayer," No. 33.

Song—"Tell Me the Stories of Jesus," No. 22.

#### II. Construction:

Establishing a point of contact in interest between pupils and teacher.

Stories by children about things they like to do.

Story by the teacher, "The House That Jack Built," page 250.

Examining pictures of children's playhouses, page 14, and in other books.

Discussion about building a play house.

Choosing a committee to get boxes.

#### III. Recess—for free conversation and play.

#### IV. Observation:

Suggestion by teacher of looking to see how birds, bees, and other small creatures build homes for themselves.

Reading and looking at pictures—Patch's *First Lessons in Nature Study*, pages 188-250.

Stories by the children of their experiences in seeing nests, shells, and other forms of homes of animals.

Suggestion of a specimen table.

Choosing someone to care for the specimen table.

Story by the teacher—"Mother Vespa Builds Her House," page 298.

Developing the idea that it is God who gives the love that makes all small creatures build their homes and care for each other.

#### V. Closing service:

Poem for appreciation—"The Mother Bird,"  
*Brooks' Readers*, Second Year, page 57.

Song Prayer—"In Closing," No. 37.

#### TEACHING COMMENT

**I. Opening service.** The use of music and story that are intended to help in establishing an atmosphere or feeling of religious significance is suggested here. The songs are selected in part because they intensify the ideas that the activities arouse. The stories serve the twofold purpose of giving some knowledge of Jesus and the Bible, and of supplying ethical principles as guides to conduct.

In the beginning the songs are selected by the teacher that they may be in harmony with the ideas she wishes to emphasize. But later, when the children are familiar with a number of songs, some latitude of choice may be encouraged. The sentiment conveyed through songs has a subtle but very real influence in shaping character.

As previously explained, all of the songs suggested for use throughout the course are found in *A First Book in Hymns and Worship*, by Edith Lovell Thomas, published by The Abingdon Press.

The Bible story has been selected in each instance

with extreme care. It is a difficult matter to make clear to primary children the ethical principles of Jesus. But a sincere effort has been made to do this.

A Bible verse has been selected for each week. This may be memorized if it is thought desirable. To have this verse lettered on a poster and hung on the wall will help in the work of memorizing and also serve to keep the thought present in the minds of the children.

**II. Construction.** The first problem in construction is planning a playhouse. For help in approaching the problem read *The Point of Contact in Teaching*, by Patterson Dubois. The teacher may begin by telling in a simple, interesting manner of something she has seen on the way to school. Let it be something familiar to all—a drinking fountain, a garden with some flowers, a push-cart peddler, or anything else that is of general interest to children. She should be careful to make this into the form of a story that will serve as a model to the children for their stories. The children should be encouraged to contribute details to this story. They may be asked also to tell stories of things they have seen, of experiences they have had, and of things they would like to do. These stories may be about automobiles, pets of various kinds, toys, a fire engine, policemen, or whatever has attracted attention. When a child tells an interesting story, the teacher should commend him openly in some way. She should not permit one or two children to monopolize the conversation but should try for a hearty sharing of interests and experiences.

A note of warning may be needed here.

Children of six and seven sometimes fail to distinguish between truth and fiction. This is not often intentional deception. It would be well to say in the beginning: "Is this a true story, or just a made-up story? It is all right to tell a made-up story if you say in the beginning that you made it up. But we would rather have true stories." If, after this, certain children persist in telling fiction for truth, they are revealing a moral need which the teacher must meet in some way.

Following are some typical second-grade stories of childish experiences. They are given as illustrations of the possibilities of this kind of work. They are used by permission of "Social Motives," the paper published by the children of the Bentley School in New York City.

#### MY TRIP TO ATLANTA

I went to Atlanta for Christmas. Mother and Mary went with me. I saw so many things on the way. I saw my father the first night I was home. I was very glad to see him and he was very glad to see me.

ANNE NOBLE.

#### OUR CLUBS

We go to the Park in the afternoons. We get together and then divide into clubs, the boys' club and the girls' club. Dorothy is captain of the girls' club and John is the captain of the boys' club. We sometimes play games, but we like playing war best. When there is ice we go ice skating.

BUDDY GREEN.

#### SALLY AND BETTY

One time there were two little girls named Sally and Betty. They lived on a farm. One day Betty went out

to milk the cow. When she got through she came in and asked the nurse if they could have some of the milk with their cookies at eleven o'clock. The nurse told them they could. When eleven o'clock came they drank the milk and ate the cookies.

Afterward Sally went out of doors and started to play on the hay. She felt something wriggling under the hay. She pulled out something soft and furry. It was a snow-white pussy cat. Sally brought it to the house and showed it to the nurse. The nurse thought it was very sweet. The kitten had been lost in the hay, so was very hungry.

The nurse brought out a bottle of milk to pour into a dish, but the kitten was so hungry she drank it right out of the bottle. When the nurse saw this she called the mother and other children to see the kitten. When they saw it they said, "Isn't this the sweetest kitten?" They lived happily ever after.

MILDRED BRACKER.

In the course of the experiences reported by the children, it is possible that someone will speak of building a playhouse or a community in a sand-pile. This is a common childish experience. If it should be suggested, the teacher may develop the idea by telling of some playhouses she has seen. But if no child suggests the idea, the teacher may mention it. In order to do this she may tell the story of "The House That Jack Built," page 250. Talk about the story. Encourage the children to tell further about how they have played in a playhouse. They will think of things they would like to do. Then suggest that they build a playhouse here in school. Show the pictures on page 14 to make the suggestions clearer. Tell how the house can be made with orange or other boxes.

When interest is aroused in this manner, it will not be difficult for the group, as a group, to make a decision to make a playhouse. Help them to feel that the decision is theirs as well as yours. It is not to be expected that all of the members of a large group will be equally interested and enthusiastic about the project just at first. But under skillful guidance they will all respond as some phase of the work appeals to them.

When the decision to build has been made, the teacher may raise the question of securing building materials. Encourage the children to suggest ways and means. Only as a last recourse may the teacher suggest that three or four children go with her to the grocery store to buy the boxes. Many will volunteer and beg for the privilege of going, but it will be much better to have a committee selected by the whole group. It may not be possible just at this time to get such concerted action from a new group, but work toward the idea. Make a beginning of work toward the ideal of self-direction and co-operation. Get a committee appointed by means of teacher and pupil choice to secure boxes so that work may be begun to-morrow on the house. Write the names of the committee on the board. Ask the committee to wait a few moments after school to talk about plans for getting boxes.

If this idea of getting pupil purposing in securing the boxes does not seem feasible, let the teacher secure the boxes in advance and give them to the janitor. Then get a committee appointed to go to ask the janitor for them. But a trip to the grocery store would be a much more vital experience, especially if the children themselves bought

and paid for the boxes. Do that which seems of most value for the children, even if it is more trouble for the teacher.

**III. Recess.** To avoid tiring the children and to furnish an opportunity for getting better acquainted, a free period for conversation and play is suggested for this first day. From this period the teacher may learn much about the children that will be helpful in her work. Play as a continuing activity somewhat definitely organized is introduced in the second lesson.

**IV. Observation.** Under this general heading, we are appealing to the child's interest in finding out things for himself. This course stimulates this interest by means of walks to observe animals, insects, flowers, and trees; of visits to watch different kinds of work going on, and of first-hand observation of pets of various kinds that may be kept in the schoolroom. This interest is further stimulated by observations of natural forces at work such as heat, light, water, air and other resources as evidences of God's sustaining power.

In order further to develop interest in houses, the teacher may tell the story, "Mother Vespa Builds Her House," page 298, or she may use stories from *First Lessons in Nature Study*, by Patch, pages 188-250. In connection with the story she may exhibit a hornet's nest, a bird's nest or any other kind of a nest or shell home which a small creature has built for itself. Then she may suggest that others bring in similar things, and that there be a table or shelf for these where they may be kept and added to. One person may be chosen to be the caretaker of this specimen table. Let the

group choose this person and have him understand that he is responsible for securing a table, arranging and marking the various objects, and making reports from time to time about the table to the whole group. He may be chosen to serve for a week, then another child should be chosen by the group. Here is an opportunity for training in responsibility. Suppose that as time goes on the child neglects his duty and shirks responsibility? This will be the teacher's opportunity to give instruction, not alone to the one child, but to all. And here will be the opportunity for the group to make decisions and act wisely in choosing another caretaker.

Suggestion for a walk on this first day has not been made on account of the numerous details incident to the opening of the school.

#### TEACHER PREPARATION

Read carefully and thoughtfully the entire lesson as indicated here, including the stories suggested for use. If these stories do not seem suitable or the best for this purpose, select others and study them carefully. This first lesson is very important because it introduces three types of activities which are to continue throughout the course—discussion or conversational activity, constructive activity, and observation.

Try to get clearly in mind just what is to be accomplished by each suggested unit of these activities. You will see at once that the conversational activity is intimately bound up with every other activity; that is, planning, story-telling, asking questions, and working out rules of conduct are done in every phase of study. But the actual work of

the construction of the house, the observations, and the games are distinct.

That part of the program which has to do with introducing the playhouse project has three distinct aims. First, we establish a point of contact in interest; second, we secure pupil purposing and participation in stories, plans, and decisions; third, we secure action in the selection of a committee to work with the teacher. Reread the "Teaching Comment" on these points.

Plan in advance a way to secure the boxes. Plan either to take some children to a grocery store and buy the boxes, or secure the boxes in advance and leave them with some one for safe keeping until the children can have a hand in obtaining them. If you use the former method, the time for going and the consent of the mothers must be arranged for. This seems to be a great deal of trouble, but the point is not merely to secure the building materials but to make it possible for the children to have a part in planning and executing the plans. Arrange carefully for this before the first session by selecting your store and interesting the store keeper in your purpose. Go to one you know if possible. Take him into your confidence and secure his co-operation to the extent that he will take some friendly notice of the children and answer their questions. Probably he will give you the boxes, but be prepared to pay. Let the children expect to pay. If he does make them a gift, it can be made later the occasion for a note of thanks. It will be a bond between the children and real life experience, and an opportunity for practice in courtesy.

If the group is large, it may be desirable to build two or three houses instead of but one. If so, a grouping of the children will have to be made very soon for this purpose.

For help in preparation for the work in building, read the parts relating to house building in the books by Bonser and Mossman, Dobbs, Keelor, Mitchell, Sies, Wells, and Wilson, all listed in full under "Additional Subject Matter Sources."

Study the stories you expect to use. Have them before you in the book when you teach if you are not absolutely sure of yourself. But it is far better to be independent of the book. Develop the thought of the story to enlarge knowledge and to stimulate imagination and emulation.

You will have accomplished your purpose in this part of the day's program when together you have reached a decision to build and the group has selected a committee to work with you to secure the building materials.

For the observation activity, secure a hornet's nest if possible. If this is not to be had, a wasp's or mud dauber's nest will do. Some honeycomb empty of honey would serve the purpose. Get a bird's old nest and some snail shells, or perhaps some large, beautiful seashells. See that there is a table or shelf available for use for collections.

For the closing service, if you wish to do so, think through a sentence of prayer, or make use of the closing song as indicated in the program.

#### EQUIPMENT

The hymn book; pictures of playhouses. Crayons, crayolas, or oil crayons; and nature material

in the form of nests and shells—the houses of small creatures.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*Industrial Arts for Elementary Schools*, pages 212-229. Bonser and Mossman.

*Our Playhouse*. Dobbs, Ella V.

*Curriculum Studies in the Second Grade*, Keelor, K.

*Here and Now Story Book*, Mitchell, L. C. (The Introduction, page 26, for ideas about children's stories.)

*Spontaneous and Supervised Play in Childhood*, Sies, Alice C.

*Primary Industrial Arts*, Wilson, Della F.

*Aspects of Child Life and Education*, Hall, G. S.

*Some Primary Methods*, Sloman, Laura G.

*Religious Education Through Story-Telling*, Cather, Katherine D.

##### Stories:

"The Skyscraper," *Here and Now Story Book*, Mitchell, page 355.

"The Cricket's Cave," "Other Stone Houses," pages 203-234. *First Lessons in Nature Study*, Patch.

*How the House Was Built*, Lindsay, Maud, page 47 of *Mother Stories*.

## **LESSON II**

### **PROGRAM**

#### **I. Opening service:**

Song—"Thanks for Day and Night," No. 10.

Story—"Jesus and the Children," page 223, and Picture Study, "Christ Blessing Little Children." Perry Picture, No. 807.

Bible Verse—"Suffer little children to come unto me, and forbid them not. For of such is the kingdom of God" (Luke 18. 16).

Song—"I Should Like to Have Been With Him Then." No. 27.

#### **II. Construction:**

Planning the playhouse.

Report of the Committee who helped to secure the boxes.

Story—"The Architect Bees," page 252.

Drawing plans for our playhouse.

Setting the boxes together in an arrangement we like.

Selecting a committee to serve for a week to help clean up after work.

#### **III. Observation:**

Report of the child chosen to care for the specimen table.

Stories by the children of the things they have brought.

**IV. Play:**

Discussion of favorite games.

Making lists of familiar games and new games.

Choosing a game and a leader.

Defining the duties of the leader and the rules of the game.

Playing the game.

Choosing and playing a new game.

Story—"Follow My Leader," page 337.

Discussion of ideas of fair play as brought out by the story and their own play.

Dramatize the story.

**V. Closing service:**

Poem for appreciation—"There's a Little Brown Thrush." Lucy Larcom. *Children's Poetry*, Section II, page 86.

Song—"In Closing," No. 37.

**TEACHING COMMENT**

**I. Opening service.** Any teacher wishing to do so may substitute for this opening service the worship service, "Jesus the Children's Friend," found on pages 131-135 of *A First Book in Hymns and Worship*, by Edith Lovell Thomas. If this worship service is substituted, it should be used for the remainder of the week, as it is too long for one day if taken in its entirety.

In the program here given the use of the picture, "Christ Blessing Little Children," is suggested. It may be had of the Perry Picture Company, Malden, Massachusetts. It is No. 807.

**II. Construction.** Continue developing the play-

house idea by having reports from the members of the committee for securing the boxes. Permit one child to tell the story of all that happened. Let other children supply any interesting details which he omits. Try to bring out all the human values. Tell about the merchant, his name and place of business, what he said to the children, and some of the other things of interest they saw at the store. Ask what the boxes they secured were made for. Where do they come from? How much do they cost? If they were given, how was the merchant thanked? Can we thank him in any other way? Shall we write him a note of thanks? If we write a note of thanks to the merchant, who will take it to him? Will some one of the committee write the story of getting the boxes for us to keep?

At this point the teacher may tell a story about how houses are planned. See the story, "The Architect Bees," page 252. In this way she may introduce the word "architect," and make its meaning clear. Then the children may play at being architects and draw plans for their houses. If the class is large, it may well be divided into groups of eight or ten with a house for each group. Let each group plan its own house and arrange the boxes according to the plans.

At the close of the constructive work a committee of children may be chosen by the class to serve for a week in helping to clean up and put away the working materials.

*Rules of Conduct in Construction.* The teacher is to bear in mind that all this, while it is called work, is really done by the children in a spirit of play. The same rules for conduct which govern play are

to be practiced. Many opportunities will be found to help them put into practice the right habits of fair play, courtesy, and unselfishness that she expects of them in the formal games.

*Time Division for Activities.* No time limit has been set upon any phase of these activities, but the teacher may continue any one occupation until she feels that the group has gotten genuine value out of it. It might sometimes be desirable to take up the most of the time with a constructive project, either abandoning the next suggested activity or postponing it. She is never to feel that she must stop an interesting, valuable experience merely because something else has been suggested. Basically each aspect of this work has the same objectives. It is wise, however, to pass on to a new phase before the children tire altogether of one form of activity.

**Observation.** Encourage the collection of things of interest to the children, for by such means their real interests are revealed and the work becomes more vitally identified with life experiences. The stories about the objects brought in should be supplemented on the part of the teacher by accurate information, and by direction to books, stories, and pictures that will add to knowledge and interest. Stimulate as much as possible first-hand investigation and inquiry.

**Play.** Play is introduced at this time. It takes the form of games. Through these we plan to emphasize for the first week ideals of fair play. Begin by finding what games the children know, listing them on the board as they are mentioned. It will be necessary for the teacher to have in mind a varied list of games suitable for little children to

play. She will find these named and described in *Games for the Playground, Home, School, and Gymnasium*, by Jessie H. Bancroft. As the children name a game which they know, and can play, write it in the list of familiar games. Make also a list of new games. Mark these two lists, "Games We Know" and "Games We May Learn." Do not take time at this first period to place more of this on the board than a few familiar games and two or three new games, but as time goes on add to these lists.

Let the children choose a familiar game to play now. Ask someone to tell how to play it. Be sure that the rules for playing this game are understood by all. Place responsibility for managing the game on the group as far as possible. To do this let the group choose a leader who shall begin the game. He will be a kind of umpire for this game, to settle any question of rules or any differences of opinion that may arise. It will be necessary for the teacher to be a member of the group at first, but she should never be the autocratic director and disciplinarian. This would defeat her purpose of allowing free, life situations to develop. She should never interfere arbitrarily to settle a dispute. If the game breaks up in a quarrel, or some refuse to play, or some play rudely and selfishly, these are life situations and reveal needs for instruction. The needs so revealed to the whole group will motivate instruction. A general discussion following each play period should deal with such situations. These may be known as group estimates of conduct by means of which the children may learn to judge their own behavior. The teacher is, however, to be a sympathetic mem-

ber of the group, watchful of conditions and conduct, both good and bad, keeping careful note of every situation that she may judge where help is needed, but withdrawing herself more and more as time goes on. Play one or more familiar games, then choose and play a new game.

*Purpose in Playing.* Play is suggested and provided for in this course, not merely as recreation, but that it may in itself become one form of experience through which Christian character is developed. It is the concrete, illustrative instance, clear to the child's mind because it is his experience, by means of which he learns how to conduct himself in relationship to others, and the opportunity for putting into practice the ideals held before him. Work, then, toward the ideal of full, childlike freedom and self-direction in all games, for it is only in this way that it becomes possible either to know what children need or to be able to meet the need in a practical manner.

*What Freedom in Play Reveals.* It is impossible to forecast with any degree of certainty what needs any given free play situation will reveal. It is not practicable for that reason to advise the use of any one story in any particular situation. Out of the teaching material at her command each teacher must select that which best fits her need in a specific instance. She will probably have to adapt many stories to her needs. Certain stories are supplied in this course. They are classified for use in certain types of situations. If they answer the need, make use of them. If not, adapt or make up some other story which may be more helpful.

It is safe to assume, however, that certain well-

defined moral needs will be revealed sooner or later wherever children play together in freedom. One of the greatest of these needs is for fair play. We have chosen to emphasize in the play experiences of the first week certain aspects of fair play. But no teacher can be bound to begin here if her situation develops differently. Observation of little children at free play reveals their needs of co-operative action and self-direction if all are to have a fair chance for enjoyable participation in the games. Two children, or sometimes three or four, will often play together happily, but larger groups have to learn to play together. Almost the first lesson necessary to this learning is one of subordination of self to the needs of others. There might be seen in this only the necessity for obedience to rules. It is that, without a doubt, but if it is Christian, it is obedience, not merely because of self-interest, but because also of the desire that others may enjoy fair treatment. The first element of fair play is precisely this—that each member of a group shall observe the rules which all have agreed upon in the beginning. Without such obedience on the part of all there can be no justice for all. It is with this general need in mind that the use of the story, "Follow My Leader," page 337, is suggested. Talk about the story to bring out the points you wish to emphasize, but do not at this time mention individuals who may have failed to play fairly in this respect. Let the story carry its own lesson, but be sure that the lesson is clear.

#### TEACHER PREPARATION

It is best always to think through the work for

the entire period in a general way. This gives a comprehensive idea of the work for the day. Then go back and take up each unit of work in detail.

For the opening service, the thought of which has been motivated by experiences of the day before, familiarize yourself with the songs. They have been chosen for their thought content as well as for their music values. With a new song, always read the words aloud slowly and clearly before trying to sing them. In like manner play the music. Have the Bible verse printed on a poster or the blackboard so that the whole group may see it clearly. Be sure to give the reference. Show where it is in the Bible. Use the term "New Testament," and say, "The book of Luke," or "The book of John," as the case may be. To do this conveys a little accurate knowledge of the Bible. If you have decided to have the verse memorized, take a little time for drill. Do not announce in the beginning a settled policy of memorizing each verse and then neglect later on to observe it, or ignore the fact that some do not memorize any verses.

For the work in construction, get clearly in mind the points you wish emphasized in the children's stories—that is, "How did the merchant treat us?" "How shall we thank him for what he did?" Have in mind a simple note of thanks to suggest if they decide to write one. Study all of the stories to be used until you are in command of their main points. Use the book, if you must, rather than miss these points. Refer to the pictures in your text and in other books for the arrangement of boxes in playhouses. Be prepared to help the children wherever they need help.

A new kind of activity is introduced for to-day, that of play. We have now begun the four kinds of activity that constitute the course. It is easy to see that they overlap. Conversational activities are a part of every other form. The play spirit enters into it all. Do not be discouraged if you cannot accomplish all that is suggested. Any phase of the work that you are able to do with any particular group will have a similar value to the whole. Do not be discouraged if, in the beginning, your children show no capacity for self-direction and are unwilling to assume any responsibility for the work or their own conduct but look blindly to you for every rule and enforcement. Be happy if, at the end of the course, they show improvement along these lines. These are big, continuing objectives. Work always with them in mind.

In how far shall the teacher control each situation? When shall she interfere where liberty has been abused? In general, work toward free situations from day to day rather than thrust entire freedom upon children who may be bewildered by it. Do not let situations develop beyond the point where they become so uncontrolled that other values are sacrificed.

#### EQUIPMENT

The hymn book; a Bible; the picture, "Christ Blessing Little Children." Boxes for the house. Drawing paper and crayolas or water colors. Old cloths for dust and paint rags. Table or shelf for specimens. A book of games.



LIGHT OF THE WORLD



## ADDITIONAL SUBJECT MATTER SOURCES

**Books:**

*The Life of the Bee*, Maeterlinck.

*For the Story Teller*, Bailey, Carolyn S., pages 142-153. ("Instruction in Dramatizing.")

*How to Tell Stories to Children*, Bryant, Sara C.

**Stories:**

"Inside the Garden Gate," Lindsay, Maud, page 81, *Mother Stories*.

"Service of a Spider," Lindsay, Maud, Part III, page 85, *Mother Stories*.

"Pretend Stories," Perkins, Jeannette E., *The Knights of Any Town* ("Truth Telling").

## LESSON III

### PROGRAM

#### I. Opening service:

Song—"Thanks for Day and Night," No. 10.

Song—"This Is My Father's World," No. 14.

Story—"When Jesus Was a Little Boy," page 225,  
and Picture Study, "Christ and the Doctors."  
Hofmann, No. 800.

Bible Verse—As in Lesson II.

#### II. Construction:

Discussion of plans for the playhouse.

Looking at drawings and selected pictures.

Story—"The Sunshine House," page 255.

Developing from the story ideas of the work of  
carpenters.

Marking out doors and windows.

Working out color schemes for painting the house  
and for wall paper.

Putting away working materials.

#### III. Observation:

Children's stories about things brought in for the  
specimen table.

A walk to observe color effects in nature and in  
houses.

Deciding on color combinations for our house.

#### IV. Play:

Choosing a familiar game to play.

Choosing a leader, and understanding the rules for this game.

Playing the game.

Choosing a new game and learning to play it.

Story—"Taking Turns," page 340.

Estimating group conduct.

#### V. Closing service:

Song—"All Things Bright and Beautiful," No. 44.

Song Prayer—"Father, We Thank Thee," No. 15.

#### TEACHING COMMENT

**I. Opening service. *Motivation.*** Certain songs, stories, and prayers are suggested here for the opening services because the thought is, in general, in harmony with other lines of thought emphasized throughout the entire course. But each teacher will find constantly arising moral and ethical problems which call for attention. Let these motivate the thought for these services. They will then come to have meaning for the children. For example, in the nature study we saw many small creatures sacrificing themselves to care for their young. Many of them love their young. This love is the spirit of God in living creatures. Where love is God is. Some dim appreciation of this can be gained even by very young children if it is pointed out to them in connection with concrete instances of their own experience. But without some such concrete experience, it is useless to try to make them understand a truth so abstract.

Some situation may have arisen which will motivate a story about telling the truth, or being honest, or speaking kindly, or acting unselfishly.

Without condemning an individual or unduly drawing attention to negative or wrong attitudes, or without moralizing, an ethical principle as a guide to future conduct in similar situations may be made clear. In other words, make your group activity experiences motivate instruction in ethical principles. If the suggested stories and songs do not aptly apply to your situation, then select others which will be more helpful. Fit your instruction to your individual, peculiar needs.

Do not feel, either, that all of the worship or all of the religious significance of this work must be confined to this one formal period. All along the line, in many situations, there will come opportunities to direct the child's mind to God and inspire him with love for God. Take advantage of these when they arise. Neglect to do this at the moment of need means an opportunity missed. The emotion aroused by the experience cannot be recalled. Be watchful and alert for chances to interpret experiences religiously. This is the purpose of your endeavor.

**II. Construction. *Pupil Participation in Purposing.*** The constructive work begins, as always, with group planning, judging, and deciding. It would be much easier for the teacher to plan each day's work and simply announce what was to be done next. But to do this would mean to violate every principle of this teaching method. It would rob the children of every chance to purpose and of all sense of responsibility. This does not mean that the teacher shall go unprepared to the classroom or depend for the day's activities upon the whims of the children. Within the large purpose which

the group has initiated are steps of progress. The children do not know these steps. They may have the purpose and the will to go forward, but the teacher must lead, direct, give information, focus interest, and fuse effort. She must have clearly in mind each possible next step in procedure, not to compel the group to take it blindly, but to lead them to recognize it as a next step and want to take it.

*Suggested Procedure.* After the groups have discussed their work of yesterday and compared their plans and their finished arrangement of boxes, tell the story, "The Sunshine House." This will serve to introduce the work of the carpenter. It will also suggest the immediate work of deciding where and how to place windows and doors. These may be cut out or they may be only marked out with pencil. In case they are marked out they should be marked both inside and outside. The outside space may be painted to represent windows. The inside space may be curtained.

While some are doing this, others may be making color schemes for painting the house, designs for wall paper, and color combinations for different rooms.

*Putting Away Materials.* Let the committee in charge of putting away materials be responsible for cleaning up, not in the sense that they are to do all of the work, but that they are to supervise it and report about it later on. Take time to let the children do every part of the work they can do. Hold them responsible to the group for their work. Whenever they do well commend them heartily. If they fail or neglect or do badly, make their con-

duct a group issue. Let any change or consequence or penalty be the outcome of group conferences. Make it possible for them to know that the situation, whatever it is, is the outcome of their effort; that each one of them is, in part, responsible.

**III. Observation.** At the observation period, have a report by the children who have contributed to the specimen table. Let this cover such points as what has been contributed with the name of the contributor, plans for effective arrangements of various collections, cards with names and descriptions of articles, and special bits of information about any particular specimen.

*Preparation for a Walk.* A twenty-minute walk in the immediate neighborhood to observe color combinations in nature and in house painting must be prefaced by a brief discussion. This discussion should make clear to the children, first, the purpose of the walk. Such questions as, Why are we going? What are we going to look for? will help to make their purpose clear. Second, the question of conduct on the walk must be discussed. How shall we behave ourselves? Shall we walk in an orderly column with a leader whom we agree to obey? Who shall be the leader? Shall we shout and sing or talk or play along the way? Shall we run? Shall we look for things other than what we started out to look for? Questions about touching or taking things must be discussed. What is ours to take? Some simple rules along these three lines must be worked out. These may be printed on a poster and used to refer to in group estimates of conduct. If no standards are held up in this way, it will be very hard to take advantage of

experiences that come up in free situations such as this to improve conduct.

The teacher ought to have definitely in mind some beautiful home which the children may see. She is not to point this out as her choice at this time, as that would prevent the free expression of childish opinion, but she must be prepared to hold up an ideal of beauty in color combination. She must be alert too for beautiful combinations of color in nature and point these out, that they may be referred to later in discussion. On the return to the classroom there will be stories of what was seen by the children, followed by a definite choice of color for the playhouse. The teacher may develop the thought that God made the world beautiful with color. She may ask, "How many of the things we see are made beautiful by color?" She may bring out in simple manner the thought of God's goodness in making the world beautiful.

**IV. Play.** For the play time the children may choose a game from the familiar list and a leader for that game unless the first leader was chosen for the entire week. Play the game. The teacher is a member of the group, but she ought to take particular care to be a participating, not a ruling, member. At the close of the game tell the story, "Taking Turns," to illustrate further ideas of fair play. The idea is to make clear the right and justice of having a chance to be the leader, then of being willing that others should have the same chance. Bring out the thought here that it is not enough for each person to be keen about his own chance, but he must be interested to see that others have an equal chance.

In estimating group conduct, try to commend any action that has fulfilled these ideals.

**V. Closing service.** The closing song has been selected because it emphasizes the thought brought out on the observation walk, that because God has made all things bright and beautiful we may enjoy them. The prayer is a song of gratitude.

#### TEACHER PREPARATION

Let it be an invariable rule to read the entire lesson through before taking it up in detail. Circumstances will differ with different groups. It may not be possible for every teacher to do all the work suggested at every period. In running over the entire lesson it is possible to select special points for emphasis. Read the stories recommended for use or select others and study them until their thought is thoroughly familiar. Read the songs for thought content. Play the music yourself, or, if the assistant plays, go over the songs with her. Encourage, but do not require, each child to have his own Bible and song book. If numbers of the group do not have the Children's Bible, have a copy of it left permanently on a table or shelf and encourage them to look at the pictures.

For the constructive work, look over yesterday's drawings to see which ones are best. Make some little mark or suggestion on each one to show that it has been examined. All of the children's stories and drawings should be kept. If they are taken home to be shown, they should be brought back. They may form a part of the child's notebook, and may be used at the exhibit of work at the close of the term. Do not neglect to provide all absolutely

necessary equipment. The walls of the house may be papered in plain colors, or an old sample wall paper book may be secured. If desired, a design for the walls may be made on plain white paper. A visit to a wall-paper shop of a friendly merchant is very desirable. Preparation for such a visit should be made by the teacher in advance.

For the observation walk, determine in advance just where to go and estimate the time needed for the trip. Select the house in the neighborhood which seems most artistic, not alone as to color, but as regards lawn and general appearance. If children are given freedom to select their color combinations, then their decision may not be reversed by the teacher. All she may do is to hold up the best ideals of harmony and try to create a love for the beautiful. If a new game is to be introduced at the play period, become familiar with it. When a story is told, tell the children, if you can, where they can find other stories to read that will be like this one.

#### EQUIPMENT

Rulers and pencils. Crayons, crayolas or water-color paints. Paper for house plans. Paper for wall-paper designs, or old wall-paper sample books. Brace and bit, and keyhole saw if windows and doors are to be cut out. Probably a hammer and a few small nails.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*Some Primary Methods.* Sloman, Laura G., "The Instinct of Ownership," page 18.

*The First Book of Religion.* Lane, Mrs. Charles A.

**Stories:**

"Hammer and Saw and Plane," page 179, *Here and Now Story Book*. Mitchell.

"The Jack O'Lantern," Abbott, Jacob, page 86, *Ethics for Children*. Cabot.

"The Pot and the Kettle," Grimm, *For the Story Teller*. Bailey.

"Where Love Is God Is," Tolstoy, page 156, *Ethics for Children*. Cabot.

## LESSON IV

### PROGRAM

#### I. Opening service:

Song—"On a Spring Day," No. 5.

Song—"I Should Like to Have Been With Him Then," No. 27.

Story—"Some Beautiful Things Jesus Loved," page 227, and Picture Study "Star of Bethlehem," No. 3550, Perry Picture Co.

Song—"All Things Bright and Beautiful," No. 44; or, "Morning," from *Peer Gynt*, Grieg. Victrola Record, No. 35470.

#### II. Construction:

Planning the work of painting and papering.

Dividing into groups of workers.

Painting and papering the house.

Planning for flowers for window boxes.

Planting seeds in pots.

Putting away materials.

#### III. Observation:

Planning a visit to a shop for wall-paper.

Making the visit.

Stories by the children about the experiences of the trip.

#### IV. Play:

Choosing a new game.

Learning the rules.

Choosing the leader.

Playing the game.

Estimate of group conduct.

Story—"Playing Fair," page 343.

#### V. Closing service:

Song—"The Playmate of Nazareth," No. 115.

Song Prayer—"Father, We Thank Thee," No. 15.

#### TEACHING COMMENT

**I. Opening service.** *The Use of Quiet Music.* Opportunity is given at the opening service to introduce music to be listened to quietly. Individual teachers may determine for themselves whether to use this. It can be made of great value, but its use can be abused. If it is used, preface it with a few simple sentences of description to give some idea of the meaning of the music. It is called "Morning." What is morning like? How do we feel on a sunny, bright morning? Listen for the rhythm in the music.

If the song suggested for the opening service is new, take time to learn it. It is thought advisable always to sing one familiar song at each service for the satisfaction of singing heartily, the feel of rhythm and the co-operative effort.

Pictures of scenes in Palestine placed about the room on a level with the children's eyes will help to make more vivid the ideas of the story. The snowy mountains, the blue lake of Galilee, the trees, the hills, flowers, animals and people, and anything concrete will help to intensify impressions suggested by the story. If you do not use this story but wish to draw the children's minds to some





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aspect of beautiful character which you wish to see develop in them in relationship to others, then choose some other story. In work such as this where the activity motivates instruction, it is almost impossible to foresee far in advance exactly what the need will be. Each teacher must study her own situations and adapt her teaching material to her needs.

**II. Construction. *Training in Self-Direction.*** The first work of the constructive project is again planning or discussion. If more than one house is being built, let each group plan its own work, choose its own color scheme, and provide for the division of labor. The facing of their own problems and the just and fair solution of these problems constitute training in self-direction as well as co-operation. Do not hurry over this phase of the work because you want to get ahead with your constructive project. The construction work is a means to an end. The ability to recognize the need, to assume responsibility, to share, and to accomplish are some of the real objectives of this training.

**Starting Window Boxes.** When the class has been divided into smaller groups and begun work, those who have no occupation at painting may make some plans for flowers for window boxes. They may plant the seeds in pots or a box and choose a sunny spot for them. They who do this should be held responsible for watering the seeds and transplanting the plants.

If the teacher wishes to do so, she may take time to talk over ways of working together after putting away the work materials. Without mentioning names or making a personal question of the matter

she may first commend conduct. If any flagrant misconduct has been in evidence, in which the majority of the group have joined, it becomes a group problem and should be placed before them for solution.

*A Problem Likely to Arise.* A teacher must not at this time expect that all of the children will be equally interested in all phases of the work. Interest is often a matter of slow growth. Those who are not greatly interested will probably wander about, doing little but interfering with others. They will be idle and mischievous. The teacher is too busy to give them much individual attention. What is to be done with them? There are two ways of dealing with this situation. One is to try persistently to find some phase of the work that will be of interest. Another is to give the child some responsibility to which group opinion can hold him. He may not mind so much disappointing the teacher, but he is likely to respect the opinions of his fellow pupils. Unless the child is abnormal in some way, one or the other of these plans is almost certain to succeed in the end.

**III. Observation.** A visit to a shop to get wall-paper samples is a valuable experience because, through it, contacts are made with community life. But guard against the idea that such visits are play periods. They are a part of the school work. They who make them are serving the school. Speak of this before you start out. Also guard against the idea of going into shops and begging. If the merchant makes a gift, accept it, but go expecting to pay and offer payment. This is an essential part of the training that little children need in ideas

about what belongs to them. It is probable that up to this time they have had everything given to them. They may know little or nothing about property rights. But they must learn to have regard for the things of others. Here is a chance to teach them in concrete fashion a lesson in respect for property rights.

On returning to the classroom, examine the samples and make a choice of colors for the walls of the playhouse. A committee may be chosen to do this which will report to the whole group, or it may be done by all together. Permit the children to tell the stories of their experiences in buying the paper. These stories may be formed by individuals, especially the older ones, or the teacher may write at dictation what various children have to tell. This makes a group story. See the *Here and Now Stories* by Lucy Sprague Mitchell. Such stories are quite fascinating to children. The personal element has a strong appeal, as has also the known and familiar environment. Keep the story or stories for future use.

Develop the idea of a beautiful room. What else is needed besides windows? Many things will be mentioned. Furniture of various kinds, beautiful carpets and rugs, pictures, curtains and hangings will probably be included. Such suggestions are preparatory to the work of furnishing the house which will come next. Be careful always to bring the discussions to some definite point, such as, what can we do?

**IV. Play.** In choosing a new game, guide selection a little, still leaving a wide margin for freedom of choice. The games, "Snails" and "Little Kitty,"

are both good, since both carry a suggestion of home as a place of safety and protection. Talk about the rules for playing these games. Choose a leader. Play one of the games until the children tire of it, or, set aside a certain time limit and let time be the arbiter rather than the teacher. At the close of the game talk about the way it was played. Tell the story, "Playing Fair," and try to develop further ideas of fair play as regards "no peeping."

*What to Omit.* If too much work has been suggested, leave out or shorten the play period. Ideas of fair play may be gained through working together as well as through playing together. Really this is all play to the child, but the formal game has great value because it represents most truly his dominant interest. But if the other activities are permeated by the spirit of play, the formal games will not be so greatly missed. If something must be omitted for several days in succession, let it sometimes be the observation trips and sometimes the constructive work.

#### TEACHER PREPARATION

In addition to the first invariable steps in preparation, that is, reading the whole lesson as a unit, studying the units of work in relation to each other, studying the stories and the possibilities for other stories, and trying out the songs and music, think through yesterday's work to see if there are any opportunities to emphasize the religious aspects of the day's experiences. Did the children ask any questions which give leads in interest? Is there any favorite picture about which interest centers? Have

you observed any special generous or unselfish action? Have you observed any particular weaknesses or shortcomings? If so, keep these in mind and try to deal with them in connection with the work as opportunity arises. But do make preparation to deal with them—do not leave them to haphazard choice. Try out the Victrola record and think through what you are going to say about it.

The construction work provides for painting and planting flower seeds. Plan all of this work carefully. Do not permit a group division of workers that will encourage cliques to form. These breed rivalries and jealousies. Think through the personalities of your groups, and, while allowing large freedom of choice to the children in the matter of group comradeship, see to it that the groups change from time to time so as to include children of varying capacities. Neither is it thought wise to separate boys and girls in group activities. They have to live together in later years. They are mutually dependent. Why not teach them to get along together happily now?

For the observation time, make an outside contact with a wall-paper dealer if you can. Arrange for a visit and enlist his sympathy. If you can, get him to talk a little to the children, telling them about how the paper is made, about different kinds of design, how much paper costs, and anything else he may think of to interest them. Later invite him to see the playhouses. In short, tie up your play experiences with actual life experiences in every possible way. Calculate your time. Know what you can get. Plan to let the children do the talking, pay the bill, and make the report.

For the play time, look over your list of new games and have your book of directions marked at the games you may play. Note carefully all play situations that may give opportunity for instruction in fair play.

If you wish to do so, think through a short prayer for the closing service. But guard against a routine form of petition or anything that is not utterly sincere. The effect of cant phrases is as disastrous to the spiritual life of little children as it is to that of adults.

#### EQUIPMENT

Pictures of scenes in Palestine. A phonograph and Victrola Record No. 35470. Sufficient paint of the colors chosen for the house. Paint brushes. Some small flower pots or boxes with suitable earth in them. Some flower seeds.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

Music Appreciation with the Victrola. Victor Talking Machine, Camden, New Jersey.

"Spontaneous and Supervised Play in Childhood," Sies, pages 27-76. Education through dramatic plays.

##### Stories:

"A Bit of Loving Kindness," Dewey, Julia M., *Ethics*.

"Lincoln's Unvarying Kindness," page 52, *Ethics for Children*, Cabot.

## LESSON V

### PROGRAM

#### I. Opening service:

Song—"Thanks for Day and Night," No. 10.

Stories about the pictures of the week.

Repeating the Bible verse of the week—Luke 18. 16.

Song—"The Playmate of Nazareth," No. 15.

#### II. Construction:

Choosing new groups to finish the painting.

Choosing groups to paper.

Painting and papering.

Putting away materials.

#### III. Observation:

Summary of the children's observation experiences from their stories.

Writing invitations to the grocer, wall-paper dealer, and postman to see their houses.

Stories about planting the flower seeds.

Report of the child in charge of the specimen table and discussion of specimens.

#### IV. Play:

Talking about the games, old and new, that we have played.

Choosing favorite games and playing them.

Group estimate of conduct regarding fair play.

**V. Closing service:**

*Poem read for appreciation—“The Turtle Dove’s Nest,” page 370.*

*Quiet Music—“Morning,” from *Peer Gynt*, Victrola Record No. 35470.*

*Song—“All Things Bright and Beautiful,” No. 44.*

*Song—“In Closing,” No. 37.*

**TEACHING COMMENT**

*Nature of Work for Friday.* The work for the last day of each week is largely a review of what has gone before. It seems wise to make it of such character, since there is so much that is new and the appeal to interest is so varied. No wholly new subject matter is suggested. This also gives opportunity for completing any unfinished work.

**I. Opening service.** The opening service provides for this recall by suggesting stories about the pictures that have been used in connection with the Bible stories. These pictures should be placed on the wall on a level with the children’s eyes. If the Perry Pictures are used, it is possible that each child might have a copy for his own notebook. Allow individuals or small groups to choose certain pictures to tell about. Let them examine the picture and return to tell all they know about it. In this connection the teacher may recall the story which she told about the picture.

The Bible verse for the week should be recited. If you have adopted the policy of committing to memory the Bible verses, then by this time each child should know the verse of the week.

**II. Construction.** The constructive work begins by a discussion of divisions of work and workers.

Certain groups of workers must be chosen to take turns at painting and papering. Not more than two or three can work together at painting on each house. More can paper because the work can be divided, some cutting, some pasting, while others place the paper on the walls. Before beginning determine by group discussion the personnel of each group and how long each shall work. Get the painting and papering done at this time if possible, so that it will have two days to dry.

**III. Observation.** The observation time provides for another life contact, this time with the Postman. The invitations to the merchants, the grocer, and the wall-paper dealer are to be carried by the Postman. It is better to utilize an actual life situation in this way than to have the children play at being Postman. But if this is not possible, then let them play at being Postman. Here is reality, a form of community service going on. Make use of it to teach the children more of the real nature of their environment. Gradually in this way they come to see themselves a part of their community. They realize more and more what is being done for them. This may be used as a motive for them to do what they can in return. Interest the children in the Postman if possible, if only to the extent of a few kindly words. Make use of every means to arouse a group consciousness that shall recognize the interresponsibilities of people. By this means instruction is vitally related to life.

A part of the observation period is given to reports about planting the flower seeds. Tell what flower seeds have been planted, what the flowers will be like, and what will be done with them. An old

seed catalogue with many vivid pictures of flowers is a good book to have in this connection. It might be well also to have some seeds to show of the kinds that have been planted.

The specimen table must have some attention. The child that is taking care of it may make a report about it. Those who have contributed to it may tell of their contributions. The children will not know very much about the real nature of the things they have found. Here, then, is the teacher's opportunity to give greater information about nature and about the all-wise and all-loving power that is at work everywhere in life. The real motive for using this nature study is that effective use may be made of this living evidence of God. Encourage the children to observe accurately and patiently that their knowledge may increase, for the more they observe the intricacies and adaptations of nature the greater will be their respect and reverence for the power back of all—the guiding, purposeful power of the Creator. Here we see life struggling to endure, sometimes clawing and fighting, sometimes perverted in the blind urge to cruelty, but also we see self-sacrifice, tender, guiding love, the divine impulse to give life for life, to suffer and die that another may live. If the teacher neglects continually to lead out and onward with interpretations of this import, the child's observations will mean little more to him than the interest the curious and inexplicable always arouses.

**IV. Play.** There will be problems of play that have arisen during the week. Each teacher will be keenly aware of her own peculiar problems.



 Then the little Hiawatha  
Learned of every bird its language.



But go on with the games in the usual way, choosing a familiar game and a leader who shall be, in part, responsible for the good conduct of the game.

*Why Have a Child Leader?* Some teachers may think it unwise to try in this way to make the children take some responsibility for their own conduct in games. How far it will be wise to do this will depend in part on the nature of the group. The ideal is to have some one of the children selected by the whole group who will feel some particular responsibility for the success of the game, who will have some authority delegated to him and who will necessarily be informed about the rules of the game. It might be feared that this will encourage quarreling, jealousies, and arrogance. It is true that all of these may arise from time to time out of such a situation. In a game strictly controlled by adult authority they may not be in evidence. An arm in a plaster cast will not get broken. But neither will it grow strong, but wither away and become useless. A child in the cast of authority will not quarrel or fight. Neither will he develop any power of self-direction, any self-control or any judgment.

But what shall be done if children do not play happily together in freedom? Let it be learned by experience that quarreling, selfishness, and unfairness have a consequence that is unpleasant. The consequence is, no game. So far external adult authority functions. It would be foolish to say that we want to remove all authority. We all submit, and must submit, to authoritative positions daily. We need to learn to respect authority, not servilely because we are ignorant and weak,

but willingly because we are intelligent and strong. To live happily and helpfully with his fellows an individual must always obey certain rules. These rules are not arbitrarily made or imposed but grow out of the recognition of our own needs. We must learn in free situations to understand the purpose of these rules and to desire to obey them. If the children quarrel or fight, or are boisterous and unruly, there is no game. But there is a talking over of the situation that reveals the cause of the trouble. There is a holding up of the higher ideals of conduct. There is even, in extreme cases, a group-imposed penalty, recognized as just by everyone concerned. Entire freedom, full group responsibility, and self-direction are ideals to be worked toward rather than to be urged upon children who have had little experience in their use. So, go slowly, step by step in their direction rather than try to attain them immediately.

Tell the story, "Playing Fair," if observation of play situations motivates its use. See "Additional Subject Matter Sources" for other stories if this has been told. But if some other phase of fair play is more immediate, tell a story that illuminates that. The main objective here is to help the group to recognize its own problems and to hold up the right ideals of conduct. It is clear to be seen that fair play is justice to another, but Christianity is more than justice.

**V. Closing service.** In the closing service the poem, "The Turtle Dove's Nest," may be read aloud by the teacher for appreciation. Questions may be asked to help understanding, but, on the whole, it is better to leave it uncommented on after

it is clearly understood. The quiet music, "Morning," will be recognized. If anyone recalls the story about the music, well and good. If the teacher thinks best, the story may be repeated. The songs are all familiar.

#### TEACHER PREPARATION

The usual reading carefully of the entire lesson, then going back to study it by units, is the first step in preparation. No new story is required for the opening service, but three that have already been used may be reviewed. No experienced teacher of little children needs to be warned to tell the story in the same way as it was first told, even at the risk of monotony. Study the songs and the poem suggested for appreciation. This poem and other suitable poems are to be found in *Children's Poetry*, by Huber and Bruner. Sections I, II, and III are for primary children and are valuable.

For the construction work, think through the possible organization of groups for painting and papering. While some freedom of choice among the children is desirable, the teacher's judgment about grouping for work must be utilized. The paint must be ready to apply. Let it be mixed with enough turpentine to make it dry quickly. Provide plenty of clean, old cloths for wiping brushes and fingers. If prepared paste flour is used, it can be mixed with cold water when needed. A pan or wide-mouthed jar will be needed, also a spoon for mixing.

When the teacher writes a story that the children make up, she may write it either on the board or on paper. If on paper, then she must read it

aloud as she goes along and again in its finished form. The story about wall paper as told by the children might read something like this:

We needed wall paper for our house. So we went [mention who went if the list is not too long] to Mr. Blank's shop to buy some. We wanted white paper with pink roses, and plain brown paper. Mr. Blank was kind to us. He sold us a book full of paper. He told us how much it cost. We told him about our house. We are writing to invite him to come to see it. The Postman carried our letter.

This form is suggestive as to important points, but add any other items of interest which the children wish to have included. If there is a mimeograph available, make a copy of the story for each child.

#### EQUIPMENT

Paint and brushes. Prepared paste and paste brushes, pans, a spoon, wall paper, old cloths. Paper and envelopes for invitations. Stamps.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*Nature Study and Science*, Trafton, pages 61-64.  
*Spontaneous and Supervised Play in Childhood*, Sies, pages 78-80 (Collecting).

##### Stories:

"The Brahmin, the Tiger, and the Jackal,"  
*Stories to Tell to Children*, Bryant.  
"The Lion and the Mouse" (Fable).

## LESSON VI

### PROGRAM

#### I. Opening service:

Song—"This Is My Father's World," No. 14.

Poem for Appreciation—"The Wonderful World,"  
*Poetry for Children*, page 82.

Quiet Music—"Hark, Hark, the Lark!" Schubert.  
Victrola Record No. 869.

Song—"Morning Prayer," No. 33.

#### II. Construction:

Reports about the houses, and planning next things.

Choosing a new committee to care for working materials.

Story—"The Story of Fire and Water," page 257.  
Introducing the work of plumbers.

Dramatizing "The Story of Fire and Water."

Making of stoves, tubs, bowls, and sink of clay.

#### III. Observation:

Planning a visit to a stream to observe life in the water.

Story—"Water Creatures," page 300.

Making the visit to observe life in the water in a stream, lake or aquarium; or, as an alternative,

Making a visit to a pottery. "The Story of the Clay Bowl," page 260.

Telling about the seeds for the window boxes.

Choosing a new caretaker for the specimen table.

**IV. Play:**

Introducing the new game, "Elephants," and playing it.

Story—"The Cat Who Didn't Care," page 346.

Developing the idea of kindness in play.

Group estimate of conduct.

**V. Closing service:**

Song—"Showing Kindness at Home," No. 69.

Song—"In Closing," No. 37.

**TEACHING COMMENT**

*Work for the Week.* It would be well for the teacher to go carefully through the work suggested for the entire week before taking up this first day's work in detail. It is not essential that the programs be followed as outlined day by day. It is only essential that the work go forward along these general lines. That is, the construction should proceed during this week to include the functions of the plumber and electrician as they bring water, light, and heat into the home. Observation should proceed to include a deeper appreciation of natural forces and sources. Play should proceed to emphasize ideals of kindness, gentleness, and unselfishness in human relationships. Conversation should go forward in connection with all of these.

It is probable that at the close of the first week's work no two teachers will find their children to have reached the same point in progress along the lines indicated. Individual problems will have arisen whose solution will take time and peculiar effort. Individual interests will have developed which may conceivably change in large measure the subject

matter. These need not affect the principles of teaching or the real outcomes of the course. Each teacher must, of necessity, adapt her resources of subject matter to her needs as they arise. Unless she is familiar with her entire resources she cannot do this. It is impossible to foresee exactly any one situation. It is for that reason impracticable, if not impossible, to set down any hard-and-fast plans. Each teacher must, instead of blindly following a fixed plan, try to adapt the activities to her group needs, only taking care to keep in mind the general, desirable outcomes.

*Personal Work with Individuals.* More and more as time goes on, the teacher will need to do personal, individual work with varying members of her group. She, only, will be in a position to know individual needs, and only she can help individual children by private counsel, correction, and adjustment of difficulties beyond the scope of group treatment.

**I. Opening service.** Here an attempt is made to approach an attitude of worship through wonder. When wonder is aroused by the marvels of life experiences beyond human power to compass, it is easy to direct the mind and heart to God as the source and sustaining power of all life. A song may be substituted for the quiet music if it is thought best, but its thought should be in harmony with the other music suggested. If the quiet music is used, preface it by a few words of explanation. Possibly read the words of the song and show the pictures, "Aurora," and "The Lark."

**II. Construction.** Take up anew the question of what needs to be done next on the house. If the

painting and papering are finished, have reports from individuals who did the work, regarding it. Add these reports to the story of the house that the teacher writes at the dictation of the children. Let this story be a continuing story with each week's work a chapter. Keep it as simple as the expressions of the children themselves. Send a group-selected committee to inspect the house and make suggestions for further work. If it is possible, get the suggestions from the children for water in the house. If this does not come from the children, show them pictures cut from magazines of water in use in a home, or a plumber at work—something to suggest the idea you have in mind. The word, "plumber" may be an altogether new word. Write it on the board. Tell why a man is called a plumber. The word comes from *plumbum*, meaning "lead," and a plumber is one who works with leaden or other metal pipes to carry water or gas or heat. Draw from the children stories of their own experiences in seeing reservoirs, streams, wells, and other sources of water supply.

The plumber helps us also to get heat into our houses. Tell "The Story of Fire and Water," page 257. Point out that the source of water and fire is beyond the power of man to create for himself. They are a part of that care and goodness of God by means of which life is sustained. The stories of water and fire are easily and effectively dramatized. If the work of dramatization is altogether new to the majority of the children, keep it very simple. Let it be planned and executed by the pupils as far as possible that every value in self-direction may be secured. We dramatize for two

reasons. The first is to clarify and emphasize the story. The second is to give opportunity for pupil purposing and provide practice in right habits of conduct. Work out with the children their own form and expression. To do this, help them to think about the story. What is water like? What is its color? What is fire like? What is its color? What does water do to fire? What noise does fire make? Try to help them to think of costumes for water and for fire. If it is thought desirable, turn the dramatization into a play based upon the activities of the firemen to save a home from destruction by fire. This will keep the thought practical and form one more link between school interests and community life.

The making of tubs, bowls, and sink of clay is suitable work for smaller children. If the teacher is not familiar with clay work, she should consult books on primary industrial arts.

**III. Observation.** The observation time may be given to any one of two or three quite different activities, dependent upon the possibilities of various situations. The most desirable of these would be a visit to observe life in a stream of water. If this is done, there should be a glass bowl or aquarium in the schoolroom in which to keep specimens for study. An excellent treatment of the aquarium for school use is found in *Nature Study and Science*, by G. H. Trafton, pages 84-96. This book has also much other excellent material for the teacher's use.

A visit to a pottery where jars or dishes are being made is another desirable activity. A visit to a house that is being built and a talk with a friendly

workman who will take some interest in the children is another valuable activity.

Some attention must be given near the close of this period for an examination of the seed pots or boxes, for watering the seeds, and to the specimen table if any new specimens have been added. It is well to choose different children to have the responsibility for various phases of the work, these to serve in terms of a few days or a week at a time. If an individual once chosen for a certain duty neglects or shirks his duties, it becomes a group problem. The teacher may bring the problem to the attention of the group but should not assume authority or full responsibility for its right solution. That would be to rob the group of the opportunity for self-direction.

**IV. Play.** The rhythmic game, "Elephants," is a very fine new game to use at this time. Let it appear in the list of new games and suggest it as one which is very entertaining. It is quite simple and easily learned. A description of the game together with the music is found on page 14 of *Rhythms for Children*, No. 2, by Mary S. Shafer.

The emphasis in play for this week is placed upon kindness in playing. If she wishes to do so, the teacher may tell the story, "The Cat Who Did Not Care," page 346. Do not point the moral of this story but try to make it clear that there is nearly always a time when we need kindness. If there is time, and the children wish to do so, let them dramatize the story.

*Ethical Implications.* The teacher will find that the children will be quite happy and satisfied to have the farmer drive the cat away. That is the

childish conception of justice. The idea of kindness in return for unkindness is likely to be new. It has little appeal. It is a Christian ideal toward which we must strive. We should not be unduly discouraged if we succeed at this time only in implanting the idea. Few adults even, achieve to the high standard of Christ's teachings of returning good for evil.

**V. Closing service.** The song, "Showing Kindness at Home," fits in practical fashion with the general thought. If it is wholly new, time must be allowed for learning it. A familiar song may be added for the enjoyment of singing. If the teacher wishes, she may substitute a prayer of her own for the prayer song.

#### TEACHER PREPARATION

**Four invariable steps in preparation.** 1. The first step always is to read the entire lesson and study its parts in their relationship to each other, to the whole course, and to the individual situation. Such study will enable the teacher to adapt the material offered to her peculiar needs in the best possible manner.

2. The second step in preparation is to select the stories, either those here suggested or others more suited to the situation, and study them until they lie clear and usable in the mind. The poems and songs should be studied as well as the stories. Careful preparation is even more necessary for this type of instruction than for the more customary type that depends more largely upon a text for direction and information.

3. The third step is to look thoroughly to equip-

ment. Make sure the equipment needed for the day is either in the list of permanent equipment stores or is gotten together in time for the day's work. Never trust to anyone else the matter of necessary equipment, but see to it personally that all is in readiness before the work begins. The question of equipment includes making arrangements for social contacts. For example, if a group plans to visit a shop or a garden or an industry, the teacher must get permission in advance to bring her group on such a visit. If she can interest outside people in her efforts to the extent that they will talk with the children and show them things of interest, she will add greatly to the value of her work.

4. The fourth step is to think carefully of how to develop the thought—how to hold up certain ideals which she wishes to have emphasized. No one not thoroughly familiar with her situation can help her greatly here. But to make this fourth step clearer we may give an illustrative situation. A small lad was acting as host to two guests at a party where tea and sandwiches were served. The three were seated at a table. The teacher said to the small host, "Who shall be served first?"

"I must, of course. I am the most important one," answered the host.

"Oh, no!" said the teacher. "When you have guests, who ought to be served first?"

"I should be," said the lad. "It is my party."

The teacher wishes to make the child acting as host, and also the others, understand a rule of courteous, unselfish conduct. Shall she stop here while the tea cools and tell a story which illustrates

the desired course of conduct? Shall she simply say, "Your guests must be served first," and virtually compel him to do as she says? Shall she appeal to the group for an opinion as to a host's courteous conduct? In this observed instance the teacher simply said: "We serve our guests first always. That is the courteous way. Take this to them." She was obeyed and the incident seemed closed. Did she do the wisest, best thing? Opinions will vary. But this will serve to make clear the kind of preparation needed to meet such situations. Every teacher of little children will face many such problems. They are not trivial. Upon their right solution is based character, that subtle, powerful force that influences human happiness and destiny. Character, so we are told by psychologists, is determined in its essential tendencies in very early childhood.

These four steps in preparation are essential for every lesson, but some lessons require special preparation. Some specific suggestions are given with every lesson. For this lesson the teacher will do well to spend some time in thinking about what proportion of each period may be taken up by planning, by actual work or play, by developing the thought of the stories, and by the group estimates of conduct. There is just one rule to follow in such situations, namely, do not sacrifice ethical values to variety of experience. If the children seem to be getting real value measured in terms of enjoyment, knowledge, appreciations, attitudes, and ideals, do not hurriedly abandon the activity which is yielding these results.

For the observation trip, determine in advance

where you can go. Go to a shallow brook or pool, not to deep water. Take dip nets and pails. If the trip is to be to a pottery or to a house being built, try to arrange in advance for some friendly contact. Do not start out on any trip when there is a possibility of the children either getting in the way and annoying workers or of being treated unkindly. Either situation would be most unfortunate.

In talking further about seeds it would be well to have various kinds of seeds to show to illustrate the means nature has of distributing them. A small sweet potato thrust through the neck of a bottle of water will put out roots and leaves. This is a simple, interesting illustration of growth.

The play time will require the study of a new game. The game suggested is a valuable game for teaching self-control and courtesy as well as kindness and consideration for animals. If the idea of kindness in play relationships is being developed, stress that word in various ways.

For the closing period, if the teacher wishes to do so and can do so simply and sincerely, a brief prayer that has some understood reference to the day's experiences may be used. A ritualistic prayer, even in song, tends to formality and the loss of sincere emotion.

#### EQUIPMENT

Victrola Record No. 869. Clay prepared for modeling. Pictures of potters at work. Dip nets and pails. Seeds of various kinds. The book, *Rhythms for Children*, No. 2.

## ADDITIONAL SUBJECT MATTER SOURCES

**Books:**

*Playing With Clay*, Wheeler, pages 1-10.

*Nature Study and Science*, Trafton, pages 84-96 ("Making an Aquarium").

*No. 2 Rhythms for Children*, Shafer and Mosher, page 14.

*For the Story Teller*, Bailey, pages 142-153 ("Dramatizing").

**Stories:**

"Tegi's Bowl," *Playing With Clay*, pages 1-3.

"How the Singing Water Got Into the Tub," *Here and Now Story Book*, page 221.

"Things That Loved the Lake," *Here and Now Story Book*, page 213.

"The Cat Who Walked by Himself," *Just So Stories*, Kipling, page 196.

**Pictures:**

"Aurora," *Brooks' Readers*, Second Year, page 130.

"The Lark," *Brooks' Readers*, page 143.

## LESSON VII

### PROGRAM

#### I. Opening service:

Song—"The Playmate of Nazareth," No. 115.

Story—"Jesus is Kind to His Friends," page 228.

Bible Verse—"Be ye kind one to another, tender-hearted, forgiving one another." Eph. 4. 32.

Song—"Showing Kindness at Home," No. 69.

Song—"Morning Prayer," No. 33.

#### II. Construction:

Reports of workers on utensils modeled in clay.

Plans for the house—what is needed next.

Story—"How Light Came Into the House," page 262.

Continued work in clay modeling.

Caring for equipment.

#### III. Observation:

Stories about yesterday's visit.

Examining the specimens brought in by the visit.

Developing the idea of God's care for all forms of life.

#### IV. Play:

Dramatizing the story, "The Cat Who Didn't Care."

Developing ideals of kindness among animals.

Group estimates of conduct.

#### V. Closing service:

Song—"We Thank Thee, Lord," No. 15.



PRODIGAL SON



## TEACHING COMMENT

*Developing the Ethical Ideal.* The emphasis throughout this entire lesson is placed on kindness in human relationships. In the Bible story Jesus is shown doing a kindly, humble service for those he loves. God's kindness is shown in his gift of light and in his care for all forms of life. Kindness toward animals on the part of man is stressed in the playtime. Ideals of kindly relationships are upheld in estimating conduct.

**I. Opening service.** In teaching the Bible story, care should be taken always to give an intelligent idea of where the story may be found in the Bible. The story for to-day is based on the first fourteen verses of the twenty-first chapter of John. Encourage some of the older children to help find the story in the Bible. This gives them some idea of the Bible as a source book for ideals of conduct. Primary children are too young to be expected to read the Bible for themselves to any extent, but they are not too young for some such preliminary training as this. This story, "Jesus is Kind to His Friends," has been chosen because it shows him doing such a simple, kindly, commonplace act; one so well within the power of ordinary people to do. Even little children can help to do such kindnesses for others. Bring out this thought in talking about the story and show how others can do similar kindnesses for those they love. The Bible verse for this week is found in Ephesians 4. 32. If it is to be learned, begin drill on it at this time.

**II. Construction.** The construction period allows for an examination of work done in clay modeling. Give each worker or group of workers recognition

and helpful suggestions. Talk over what has been done and ask for further suggestions about the house. Introduce the idea of lighting the house by the story suggested in the Program. Write on the board the word, electrician, and draw from the children their ideas of what the electricians do for us. The workers in clay may make candle holders in which small candles may be placed. Let the entire group make choice of the best of these for the playhouse.

The cleaning up process after clay modeling is quite necessary. Old newspapers placed on desks and floor will save much labor. These may be gathered up and burned. This phase of the day's activities is quite as important as any other since it serves to give training in responsibility and service to others.

*A Problem of Indifference and Teacher Authority.* A problem which is likely to arise in this connection is that some children will simply refuse to take any responsibility for the general good. The real problem for the teacher is, in how far shall she exert authority to compel each child to do his share of work? She can, of course, simply say, "Do this now," or "Nothing else will be done until this part of the work is finished." A certain amount of this kind of control is probably inevitable. Too much of it, however, robs the child of the chance for training along the line in which he shows particular need. An alternative to direct authority is an appeal to group pride and self-respect. If necessary, do not hesitate to put the situation plainly. Here is work that has not been done. What shall we do about it? If the group makes a decision as to what

shall be done in any particular instance, the teacher should abide by that decision. Some teachers have appealed to the group for decisions such as this and then modified them or neglected to carry them out. They have felt impelled to do this because the children's penalties seem unduly harsh. Children are harsh in inflicting penalties upon each other because they lack judgment based upon experience as to what is fair and right. But how are they ever to learn what is fair and right unless they are given opportunity for judging? The teacher as a member of the group, while she should regard it as unwise to reverse decisions, has the right to present every aspect of the situation for consideration and to enlarge knowledge and ideals of conduct which she thinks desirable before a group decision is reached.

**III. Observation.** The observation activity affords rich opportunity for developing ideas of God as the power that sustains all forms of life. Examine the small water creatures, minnows, cray fish, crabs, or whatever the walk of yesterday secured. These should have been placed in water in a glass bowl or jar with some sand, pebbles and moss, and put where they can be watched. Permit individuals or small groups to observe them and report with stories of their observations to the whole group. On pages 72, 75 and 82 of *First Lessons in Nature Study* will be found interesting information about small water creatures. It is not enough merely to arouse interest and curiosity about these, or even to add to the fund of knowledge concerning them. But here is the teacher's opportunity to speak of God as the power that creates

and sustains life in all of these delicate, intricate ways. Point out to the children that a power greater than ourselves has created all forms of life; that this power makes conditions under which we can live. Arouse wonder, reverence and appreciation of this power if possible. These are the basis for the spirit of worship.

**IV. Play.** For the play time talk first about the story to be dramatized. In this discussion develop ideals of kindly relationship among animals. By questions and suggestions make clear to the children practical examples of fair play, justice, kindness and forgiveness. While this form of dramatization is a kind of play, if a teacher thinks it is not desirable with her group, she may select and play games instead.

*Problems of Estimating Conduct.* In the group estimates of conduct care must be taken to avoid encouraging tale bearing and the spirit of self-righteousness that are sometimes engendered in those whose conduct meets with approval. Work for the spirit of co-operation in effort. Avoid drawing attention to individuals as much as possible. Commend certain outcomes that are desirable by drawing attention to the factors that produced these outcomes. An instance such as this has been observed. A group of primary children had a morning lunch. Each child understood that he must make a mark on a chart after his name if he wished milk for the next day. J. forgot to mark the chart, but appropriated another child's milk. This was very soon detected and J. had to give up the milk. The teacher made his reprehensible conduct clear to the group. As a consequence, J. sat in sulky silence

during the lunch time. Certain other children nodded their heads in self-satisfaction and whispered, "We wouldn't do that." What could the teacher have done to bring out the spirit of kindness which is the dominant ideal in this lesson? Of course she should have laid the greater stress upon the more truly reprehensible act of taking that which does not belong to one. Avoid as far as possible the singling out of an individual for public condemnation. Undue public commendation of the conduct of an individual likewise has its dangers. But since we are dealing with real life situations, and human nature is as it is, and we wish to meet the needs of individuals, it is inevitable that we face situations similar to the foregoing. The only way to avoid them is to exercise complete adult authority, and that defeats our purpose at the outset.

#### TEACHER PREPARATION

See the four steps in preparation as indicated on page 87. This lesson requires special preparation in developing and applying ideals. Set down as clearly as possible any peculiar problems of your own situation that may have arisen. No two groups will present exactly the same problems. With your own situation clearly in mind, go over the material offered and determine how much of it fits your present need. If part of it seems useless just at this time, select from your own resources that which more nearly fits your needs. Study carefully whatever stories, poems or questions you select for use. Even then it is possible that you will not be able to use them, and you may have to adapt at the

moment of need something else. This only serves to illustrate how vital it is to have a grasp of the whole problem rather than to attempt its solution day by day by formal, fixed steps of procedure.

The construction work is in large part story and planning which the teacher needs to think through to the desired outcomes. Have some small candles and a candle stick to have as a model for the workers in clay. See *Primary Industrial Arts*, Wilson, pages 107-120.

For the observation period, read the pages referred to in *First Lessons in Nature Study*, Patch, and be prepared to give a good deal of general information. Think carefully through your line of thought in approaching the idea of God as the power back of all life, and of ourselves in God's care as much as are these small creatures. If there is aroused a general feeling of wonder and reverence, take advantage of it for a worship service that shall give expression to feeling. The truest worship will always arise spontaneously out of experience and can not be postponed until a formal worship time.

The play time requires more thinking through to definite ideals of kindness in relationships between animals. Keep to concrete instances and avoid moralizing but try to show the mutual interdependence of all creatures, therefore the necessity for kindness.

#### EQUIPMENT

Candle and candle holder; newspapers or oil cloth to protect desks; an electric light bulb to show in illustration of the story.

## ADDITIONAL SUBJECT MATTER SOURCES

**Books:**

*Ethics for Children*, Cabot, pages 1-15 ("Teaching Ethics by Stories").

*Playing With Clay*, Wheeler, pages 93-95 ("Making a Bowl").

*Educating for Responsibility*, Wilson, page 5 (Responsibility encouraged by freedom).

**Stories:**

"The Ox Who Won the Forfeit," *Jataka Tales*, Babbitt, Ellen C.

A Course in Citizenship. Cabot, Andrews, Hill and McSkimmon, page 10.

"The Greatest of Beasts," page 197, *Brooks' Readers*, Second Year.

## LESSON VIII

### PROGRAM

#### I. Opening service:

Song—"Thanks for Day and Night," No. 10.

Story—"Jesus Is Like the Light," page 231, and Picture Study, "Light of the World," Hunt, Holman. Perry Pictures No. 3235.

Song—"This Is My Father's World," No. 14.

Song—"Father, We Thank Thee," No. 15.

#### II. Construction:

Choosing the best of the modeled articles for the house.

Developing ideas about furniture.

Making furniture.

#### III. Observation:

Talking about things that live without light.

Story—"The Earthworm," page 302.

A walk to observe earthworms.

Developing ideas of God's care for those who live in darkness.

#### IV. Play:

Learning the new game, "The Camels," *Rhythms for Children*, No. 1, page 8.

Playing "The Camels."

Choosing and playing a familiar game.

**V. Closing service:**

Poem for appreciation—"The Song of the Poppy Seed," Nesbit. *Brooks' Readers*, Third Year, page 180.  
Song—"In Closing," No. 37.

**TEACHING COMMENT**

**I. Opening service.** The idea contained in the opening service that Jesus is like the light can be made understandable to children, but the abstract idea that Jesus *is* the light is beyond their comprehension. The beautiful picture of Jesus with a lantern will help to make the idea clearer. It is suggested that all pictures be mounted on cardboard and hung on the wall on a level with the children's eyes, and that they be free to examine them, either singly or in groups.

*Pupil Purposing.* A wide latitude for choice by the group of a familiar song, story, or poem should always be given so that there is no feeling of imposition. And yet, if the teacher always says, "What shall we sing?" or "What story shall I tell?" an aimlessness and lack of purpose may be felt. In this, as in so many aspects of work such as this, the individual teacher must use judgment. She must steer a wise and careful course between group-purposing and teacher-directing that shall give stimulation without imposing an unyielding, arbitrary program.

**II. Construction.** The time allowed at the period for construction for the examination and choice of the best modeled articles should be ample and unhurried. Whether or not his work is thought good enough for use in the playhouse is quite im-

portant to the child. He is learning one of the fundamentals of fair play and of unselfish co-operation and service, when he submits cheerfully to group decisions about the value of his efforts. By all means be careful to have group decisions about this. The teacher may set up certain standards of judgment about the finished pieces, but she must not arbitrarily decide to use one piece and refuse another. The pieces that are not used in the house or houses may be placed on a shelf where they may be seen by all. After all of the work has been carefully examined by each child, a committee chosen by the whole group may select the best pieces, or individuals may select certain pieces and the whole group may cast a deciding vote. Minimize or ignore the dissatisfied, disappointed, and sulky children if there be any such. It is absolutely necessary, if he is to live happily and helpfully in any society, that the child learn to be a good loser, and that he abide by the decisions of a majority of his associates in any group undertaking. Be quick to set another goal and make possible a new effort and success.

Furniture for the house may be made in various ways. See *Primary Industrial Arts*, Wilson, pages 84-90. The first step is to decide on what is needed. Tables, beds, and chairs are, of course, necessary. These may be made of wood, cardboard, or paper. If they are made of cardboard, they may be pasted together; if of wood, they may be nailed. Very simple furniture satisfies the child. Have the working material ready together with pictures of articles to be made. Permit the children to work in groups or singly as they like. The same conditions of





THE SOWER

kindly, fair relationship should govern action in this work time as govern the play activities. In fact, the reason such work is suggested is that it gives added opportunity for practice in right conduct.

**III. Observation.** An interesting and valuable experience for the observation time may be secured by a walk to observe earthworms. They are one of the few common creatures living in darkness because they have no eyes. If for any reason a walk is impracticable, have an earthworm in a pot of earth and observe its actions. Tell the story of "The Earthworm," page 302. You will find further interesting information about the earthworm in *First Lessons in Nature Study*, page 188. Develop in this connection the thought of God's care for these creatures in that they are able to live without eyes or ears in darkness.

**IV. Play.** For the play time a new rhythm game is suggested which carries the idea of service. It is called "The Camels." For a description of the game, see *Rhythms for Children*, No. 1, page 8. Let the children change about, first being a weary camel, then a sheltering tree, until all have had a turn at each. A familiar game with a leader chosen by the group may follow. "The Farmer in the Dell" is a suitable one for this time. It is not before the beginning of the third week that games in which two groups are pitted against each other are introduced. It may not seem best to have each play period followed by a group estimate of conduct. If any situation has arisen, however, that calls for discussion, any question of conduct, any point about the rules or any better way of playing,

then get a clearer understanding by group discussion.

**V. Closing service.** The closing service provides a poem to be read by the teacher for appreciation. Its thought is in line with the general thought of seeking the light.

#### TEACHER PREPARATION

**Recalling past experiences.** It will always be necessary to recall to the minds of the children the line of thought which has influenced the choice of the story for the day. Yesterday we had a story about light. Recall a little of the thought of the story, then tell the new story that connects Jesus and the Bible with the general theme. It would be better if it could be so planned as to have this connection in thought made immediately following the activity. Prepare, then, to recall the general thought and encourage the children to help in this recall. This will help to take away from the opening service any air of formal, imposed routine which is so deadly to the spirit of true worship. Secure the picture you intend to use and, unless there is one picture for each child, mount it on cardboard and hang it on the wall.

It would be well to have some small bowls and a candlestick holder to compare with the work of the children when their best pieces of modeling are judged. Be prepared to help them to get clear ideas of what is needed in the way of furniture. Do not take the furniture question too seriously. The idea will grow as needs develop. The strongest motive for making furniture is that the house may be finished and look well, but later when a

family is living in the house all kinds of needs will be recognized. For help in the direction of work in making furniture, read *Primary Industrial Arts*, pages 84-90. Directions which the children can themselves read may be found in *Our Playhouse*, by Dobbs, pages 77-95. Secure cardboard, scissors, glue, rulers, and pencils; also some small thin pieces of wood, some very small nails, hammers, and a saw. These should all be a part of the permanent equipment.

An earthworm placed in a pot of earth will prove of interest. But it may have to be dug out at the time it is needed. A little water sprinkled on the earth in the pot may bring it to the surface. Learn the facts about earthworms, what purpose they serve, and somewhat of the instincts they have that keep them living under such conditions.

Go over carefully the description of the game, "The Camels," with especial emphasis upon the words and the action. Try to develop the idea of the mutual service and kindness between various kinds of life. Later in the course the peculiar service of trees to man is spoken of, and this lesson may be recalled. Get ready for the group estimate

conduct in play by looking over the notebook in which various problems have been recorded. Such a notebook should contain a record of each situation as it is developing, together with a brief character sketch of each child and somewhat of his peculiar needs. Of course an entirely new situation may arise at any work or play period and must be dealt with, but all previous experience will help to control the new situation. Go over the data of the notebook regularly and keep in mind how cer-

tain activities are yielding the teaching opportunities.

### EQUIPMENT

The picture. Bowl and candlestick. Cardboard, glue, scissors, pencils, rulers, pieces of wood, nails, hammers, saws. A jar of earth with two or three earthworms in it.

### ADDITIONAL SUBJECT MATTER SOURCES

#### Books:

*The Project Method*, Kilpatrick, William H., page 3 ("The Purposeful Act").

*Our Playhouse*, Dobbs, E. V.

*Nature Study and Science*, Trafton, page 79.

#### Stories:

"Hammer and Saw and Plane. Making a Table,"  
*Here and Now Story Book*, Mitchell, page 179.

## LESSON IX

### PROGRAM

#### I. Opening service:

Song—"This Is My Father's World," No. 14.

Story—"Jesus Tells How to Treat Others,"

Matt. 7. 12.

Quiet Music—"Hark, Hark, the Lark!" Schubert.  
Victrola Record No. 869.

Song—"Morning Prayer," No. 33.

#### II. Construction:

Talking about what to do next for the house.

Developing the idea of the need for rugs and curtains.

Story—"The Blue Rug," page 266.

Work—Making rugs, curtains, and furniture.

#### III. Observation:

Children's stories of various kinds of animals that are friends to man.

Story—"Mr. Hoptoad a Friend to Mr. Man,"  
page 304.

Developing ideas about giving service in return for service.

#### IV. Play:

Children's choice of a familiar game ("The Farmer in the Dell"); or

Dramatize the story, "The Blue Rug."

Group estimate of conduct as regards helpfulness and service.

#### V. Closing service:

Song—"Gifts of Love," No. 29.

#### TEACHING COMMENT

**I. Opening service.** In the opening service any new songs or poems suggested for use should be read aloud for appreciation. These are chosen in part because their thought emphasizes the general thought of the lesson throughout. Not all primary children read easily. Encourage those who do read well to join in the interpretation of songs and poems in a spirit of helpfulness. Encourage questions but do not answer all questions completely at once. Throw some responsibility for finding out at least a part of the answers upon the children. After they have done their best, however, make sure to give fully and freely of the information at your command.

Questions of the fair, kind way to treat others in the schoolroom, on the playground, and at home will undoubtedly have arisen among the children. Use the story, "Jesus Tells How to Treat Others." It serves to introduce the Golden Rule. Make use of the Bible in the usual way and encourage the children to find the verse in the Bible but do not insist on this too determinedly. Make the rule as simple and clear as possible. Little children get curious ideas of its meaning at best. Its implications are beyond their understanding. They are only beginning to think of themselves in relationship to others. But it is well to know the rule as a social ideal toward which growth may be made throughout life.

Make use of the quiet music if possible, but let it have its effect without comment other than the simple interpretative words used when it was first played. If the first record used, "Morning," by Grieg, is remembered and called for, take time to play it in addition to the one suggested for to-day. Beautiful music has a subtle and far-reaching religious significance.

**II. Construction.** For the construction period talk about the house and its needs. Examine what has been done and make record of suggestions for more work. The teacher is free to make suggestions as a member of the group. The group may make selection of the best of the furniture for use in the house. Tell the story, "The Blue Rug," and talk it over. By means of it develop ideas of the mutual service between animals and man and between man and man. If the children wish to dramatize this story for the play period, let the play time and observation time be merged into one. If, however, a few prefer to go on with the work of making furniture, rugs, and curtains let them do so, and they who wish to do so may play the story.

*Values of Dramatization.* It is thought that the dramatization work is very much worth while. It enlarges knowledge and intensifies interest. It gives opportunity for practice in fair, kind relationships in actual life situations. This course closes with a dramatization that is in a sense an interpretation of itself. It might be well, then, to begin to do quite a little dramatizing in order to accustom the children to it and develop what latent capacities they may have.

**III. Observation.** Work for the observation time,

if the dramatization is not undertaken, is outlined to include children's stories of their experiences of various kinds of animals who serve man in friendly fashion. These will include the cow, the horse, the dog, birds, possibly snakes, toads and turtles, and many others. The teacher may weave all these stories into a little story to be read and kept for future reference. Develop in this connection the idea that all creatures serve some purpose, that it is a part of God's wisdom and goodness that we are given the power to serve each other in some way and that even little children can do some things for others. Be definite and concrete as to what these things are. Do not moralize but make the implications clear by examples of the children's own experiences.

**IV. Play.** For the play time certain well known games are suggested but choice may be left to the group provided always it is the choice of the majority, not merely the choice of one or two dominant personalities.

*Domination of the Group by a Few.* Here is a danger to be guarded against. There are always in every group a few, possibly one or two, who demand the most of the teacher's attention; who are indifferent to what is going on unless they are controlling the situation. Other children may be quite as capable and willing but a little less assertive. They sometimes lack self-confidence. For this reason they do not put themselves forward. Still other children may be timid and inexperienced and often refuse to take any part in discussion or activity without great encouragement. The teacher's problem is to equalize opportunity for all, to

discourage the overbold, to encourage the timid and give each one a fair chance to contribute to the best of his ability to classroom activity. Yet she is not to assume and exert a rigid adult authority which shall compel obedience to a set plan of her own. No moral need can be met until it is recognized by both the teacher and the individual. But perhaps the best way, on the whole, to deal with this situation is to take the first opportunity to hold up certain well-defined ideas of fair play in any form of activity, in discussion and work as well as in games and walks. There will be many opportunities to make these clear to the group. This will serve to make the group conscious of the need for fair play and engage its co-operation in securing it for all. Once succeed in a general recognition of the problem and in a recognition on the part of the children that it is their problem and a beginning toward a solution will have been made. But do not be disappointed if the trouble does not wholly disappear in the course of this term of instruction. All democratic society struggles against the dominance of the few and the indifference of the many. Perhaps if we begin early enough to train children in the true spirit of democracy, the time will come when adult society will recognize and practice it.

#### TEACHER PREPARATION

**Special preparation aside from the four regular steps.** Special preparation includes getting ready to do some simple weaving. Adequate instructions for this will be found on pages 126 to 160 of *Primary Industrial Arts*, Wilson. Interesting information

which some of the children may read for themselves will also be found in *Our Playhouse*, by Ella V. Dobbs, page 100. If the dramatization work is undertaken, it will be necessary to get together some simple properties and costumes. Just what these will be will depend on what the teacher has in the way of permanent equipment and to the degree in which she wishes to use costumes. In preparation for telling the story and developing certain ideals the question will always have to be considered of just in how far the story can be depended upon to carry its own moral and in how far questions that tend to make its application clearer may be asked. Some say that a story that will not carry its own moral is not fit to use. But that is a sweeping statement and applies only in general. Take, for illustration, this story of "The Blue Rug." Will the children get the idea of mutual service; that because we are bound together, dependent upon each other, that we must serve each other? Or shall the teacher elaborate on the ideas? Comment that will help to make the meaning clearer is permissible but any moralizing, any pointing out of this or that course of action as a duty should be avoided. It has a tendency to alienate sympathy. But if there comes a chance to practice the virtue of kindly service to each other, then the lesson of the story is aptly illustrated.

#### EQUIPMENT

Victrola Record No. 869. Several simple looms. Cotton and wool thread for weaving. Cardboard for mounting pictures. Paste. Properties and costumes for dramatization.



PILGRIMS GOING TO CHURCH



## ADDITIONAL SUBJECT MATTER SOURCES

**Books:**

*A Guide to Religious Pageantry*, Crum, Mason.

*Games*, Bancroft, Jessie, page 265. "The Farmer in the Dell."

**Stories:**

"The Children's New Dresses," page 232, *Here and Now Story Book*, Mitchell.

"The Greatest of Beasts," page 197, *Brooks' Readers*, Third Year.

"Dogs That Almost Talk," page 56, *Brooks' Readers*, Third Year.

## LESSON X

### PROGRAM

#### I. Opening service:

Song—"Thanks for Day and Night," No. 10.

Song—"Showing Kindness at Home," No. 69.

Poem for appreciation—"The Boy and the Sheep,"  
*Poetry for Children*, Section II, page 84.

Quiet Music—"Hark, Hark, the Lark!" Schubert.  
Victrola Record No. 869.

Bible verse—"Be ye kind one to another, tender-hearted, forgiving one another" (Eph. 4. 32).

#### II. Construction:

Reports of workers on the house.

Continued work in making furniture, weaving rugs, and selecting pictures.

Choosing the best things for the house. Placing the furniture in the house.

Clearing away. Care of equipment.

#### III. Observation:

Children's stories about the earthworm, the seeds and plants, the life in the aquarium, and the articles on the specimen table.

Teacher and pupil story of friendly animals.

Story—"The Little Boy and the Light."

Developing ideas of God's care for all children.

Looking on a globe for the other side of the world.

**IV. Play:**

Choosing games from among those played during the week.

Playing the games; or,

Continued work on the dramatization of "The Blue Rug."

Recalling stories and instances of fair play; of kind play.

Group estimate of conduct.

**V. Closing service:**

Song—"Thank You, Father," No. 16.

**TEACHING COMMENT**

*Friday's Review.* The work for Friday should be largely in the nature of a review, a re-emphasizing of what has gone before. So long as this is not exactly the same it can be made acceptable and helpful to little children. Two familiar songs are suggested for use in the opening service, but if other songs used during the week are asked for, they may be sung in place of these.

**I. Opening service.** The poem to be read for appreciation is new. It emphasizes the thought of kindly service which was in the story of "The Blue Rug." Allow opportunity for question and comment if any are offered after the reading.

If a teacher wishes to do so, she may with profit recall the stories about Jesus that have been told during the week just to make sure that the children remember. These should either be retold word for word as they were in the beginning or she should say: "We will tell the stories together. You listen and help me, for I might forget something."

*Importance of Being Accurate.* Children are quick to detect variations in stories they remember and they very quickly lose confidence in the person who does not, herself, remember how she told the story the first time. This is in part due to the fact that they cannot as yet distinguish between fact and fiction and is in part responsible for untruthfulness on their part. They reason that if "Teacher" varies her tales, why should not they do so too, quite forgetting or neglecting to take into account that some stories are based on actual happenings and some are not.

If the policy of memorizing the Bible verses has been adopted, then take some time for drill on them. Do not let some learn them and others neglect to do so, for this too has its subtle moral effect on the individuals who evade the task of memorizing. In addition to the necessary drill, print the verse in large letters on a poster and place it where it can be constantly seen by all.

*Value of the Bible Verse.* Do not imagine that isolated Bible verses have a religious value merely because they are from the Bible. Religion is of the spirit, not the letter. It is bred of love, reverence, joy and kindred emotions which arise within individual experience and receive the right interpretation. To love a child and show him goodness, beauty, and guiding spiritual power functioning in nature and human experience is of far greater religious significance than teaching Bible texts. But the texts have their place and value.

**II. Construction.** The construction time is given wholly to reports and work on projects already begun. The end of the second week's work ought

to see the playhouse put together, painted, papered, and furnished after a fashion. However, if all of this is not finished in detail, do not let it hinder the going forward to new phases of work. The third week's work removes the emphasis from the house to the people in the house. But the furnishing process may, and probably will, go on as a kind of continued interest throughout the course. New things may be added as need arises through the interests of the family who come to live in the house. After all, there is not much real motive for furnishing a house until there are people who need furniture.

*Value of Finishing Work.* Three kinds of work are provided for at this time. They are making furniture of wood, cardboard, or paper; weaving rugs, and cutting out pictures and mounting them. Individuals may choose what they wish to do. The only absolute requirement made of them shall be that they finish what they undertake in some shape. To begin a venture and abandon it unfinished is bad for all concerned. The quitter is held in contempt, but few realize that the character trait which allows an adult to be a quitter is acquired in childhood.

Let the group choose the best of the articles when finished for the house and allow the others to take their work home to show if they wish but ask them to bring it back to school. It may all be placed on a shelf or table until the end of the school term when it may form a part of the exhibit of pupil work. Do not hold up the idea of an exhibit as an incentive to continued work. The clearing away and the care of equipment may always be the motivation for training in assuming respon-

sibility and for self-direction. Individuals will vary a great deal in this respect according to the home training they have had. Give those whose need is greatest the most opportunity for school training.

**III. Observation.** There are four lines of interest developing under observation. See the program for observation for these four interests. Try to give each one of these some attention. Different committees may be selected to examine each one of these interests and report to the whole group. Let these reports include some of the information gained about each as well as their present condition and any new item of interest that may have been gained. Our first objective here is right ideas and practices in conduct rather than information. Therefore, let the emphasis in teaching rest on the desired objectives but be sure the information gained is accurate and interesting. If the story of friendly animals which the children helped the teacher to write from their own experiences is finished, it would be well to read it aloud as a whole. Keep it for future reference.

It depends upon yesterday's success with the dramatization of the story, "The Blue Rug," whether or not the group continues with that or plays some of the games played during the week. It is possible that both might be done if there is an assistant teacher, since not more than ten children can engage to advantage in the dramatization at the same time. There is always a question of how finished a production in the way of a play is desired. Each teacher must determine this for herself. Upon her decision will depend the amount of time and effort which shall be given to dramatizations. Let

both groups join for a few moments at the close of the period to talk about stories and instances of fair play and kind play that have come under their observation. This is sometimes of more value to children than constantly listening to stories the teacher tells, since it compels observation on their part. However, the teacher may help by emphasizing the points which she wishes to have made clearer. The new work for the period is the story, "The Little Boy and the Light," and an examination of a globe in the effort to get a concrete idea of the other side of the world. The idea is preliminary to the developing thought of the course of other races and peoples who share in God's care and love.

**V. Closing service.** The closing services may be made brief or long as occasion demands. They are purposely left brief here in order that the teacher may have a time for worship which shall have been motivated by the experiences of the day. It is scarcely conceivable that a teacher could carry on this work as it is indicated and not have many opportunities arising in experience that she could take advantage of to use in a worship service. If some teachers feel the need for more formal prayers, more ritual, or more purely Bible material, they may be incorporated here.

#### TEACHER PREPARATION

In special preparation select from the wealth of illustrative story and song, picture and music that which most aptly applies to individual need. This need will vary with varying groups. Go over these with the utmost care. Do not depend upon memory

for them. The teacher's notebook will reveal her developing situations as regards individual needs. Spend time and care on this notebook, for it is the best means of knowing whether or not any real progress is being made. Try to visualize both group and individual problems. To do this will prevent in part that blind struggle against difficulties, that sense of being overwhelmed by detail, which is not of the first importance. To be able to recognize clearly a problem or a need is half the battle.

**An important problem.** The most important group problem will without doubt have to do with the development and direction of what is termed group consciousness. By this is meant the conscious adaptation of the individual to group needs. It is fundamental to the Christian life. All children go through with a period of adjustment to group needs. In their homes they have ruled supreme, with full control of their toys, and the attention of adults about them. Here they must subordinate themselves to the group. They must not only subordinate themselves, but if they are to get any understanding of the Christian spirit of service, they must begin to think of how they as individuals may serve the group. Let no one imagine that primary children are too young for such training. It is here and now that the foundations of character are being formed in this respect. The chief purpose of all these activities is to furnish opportunity for the child to learn how to live with his fellows in the Christian spirit. How far has this group come along this difficult pathway in two weeks? What can be done to help them further on the way? Such are the vital questions the teacher must ask herself.

Another important phase of work will have to do with individual needs. These will vary with individuals, but in the main they will have to do with questions of ownership, of courtesy, of thoughtfulness, and of teachableness. Each child reveals his needs along these lines in the first free situations in which he is placed. Each teacher needs to think earnestly and carefully about how to meet these needs.

If the stories the children helped the teacher to write about their experiences with friendly animals can be typed and made into a loose-leaf book, they will be of more value. Some of the older children might write their own very simple stories.

#### EQUIPMENT

Victrola Record No. 869. Materials for making furniture and rugs, as for yesterday. Cardboard for mounting pictures. A globe. Costumes and properties for the dramatization as for yesterday.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*Childhood and Character*, Hartshorne, Hugh.

*The Dawn of Religion in the Mind of the Child*, Mumford, Edith.

**Stories:** "The Story of Phaethon," page 206, *Brooks' Readers*, Third Year.

**Picture:** "Phaethon and the Sun Chariot," page 207, *Brooks' Readers*, Third Year.

**Poem:** "Summer Sun," Stevenson, Robert Louis, page 205, *Brooks' Readers*, Third Year.

## LESSON XI

### PROGRAM

#### I. Opening service:

Song—"Morning Prayer," No. 32.

Song—"All Things Bright and Beautiful," No. 44.

Story—"Jesus Chooses Twelve Helpers," page 233.  
Picture Study, "Jesus and His Disciples in the Corn-field," No. 4134 Perry Pictures.

Quiet Music—"Spring Song," Mendelssohn. Victrola Record No. 826.

Poem for appreciation—"The Bluebird," E. H. Miller. *Children's Poetry*, Section 4, page 123.

#### II. Construction:

Reports about work finished and unfinished.

Story—"The Little House That Was Empty," page 270.

Developing the idea of a family for the house.

Appointing a new committee to care for equipment.

Work on the playhouse.

#### III. Observation:

Planning a walk to observe insect life.

The walk.

Children's and teacher's stories of their observations.

Stories from *First Lessons in Nature Study*, pages 77-82.

Selecting a new committee to have care of the specimen table, seeds, and aquarium.

**IV. Play:**

Choosing a game and a leader for the game.

Playing the game.

Story—"The Ants Who Help Each Other,"  
page 349.

Developing ideas of helpfulness.

Group estimate of conduct.

**V. Closing service:**

Song—"We Thank the Lord for All His Love,"  
No. 18.

**TEACHING COMMENT**

*The Nature of the Third Week's Work.* We are entering to-day on a new phase of this course. The emphasis in observation and play is based on ideas of co-operation and helpfulness in life relationships. We are not, of course, to lose sight of or ignore the two rules for play, but we are to develop a new rule which may be worded, Help others or play together so that all may be happy. However the thought may be worded, it is one of helpfulness. Probably not before the third lesson of this week will this thought become clear enough in the children's minds to enable them to put it into words and add it to the other rules. Until need for it arises from their own experiences, and the need is recognized by them, it cannot be acceptable to them. Continued, patient, careful effort on the part of the teacher both in observation and in interpretation of the children's experiences will be necessary before they come to any realization of their own needs.

All of life is a unity in which each living creature

serves. Life is sacrifice, poured out for other lives. The greatest joy and compensations come through harmony in this universal giving out of self. Perhaps some little conception of this wonderful truth can be arrived at even by little children. At least work toward this ideal in every form of activity.

Emphasis in the constructive activity changes from building and making to an interest in the family that is to occupy the house. The transition is made easier by making and dressing the figures to represent the family. From this time on to the close of the course the handwork becomes less and the imitative life-activity games and dramatizations take a larger share of interest.

The songs, poems, and Bible stories emphasize the thought of helpfulness and the divine law that protects and helps all forms of life to endure. While the individual teacher is to have freedom to select her subject matter of stories, poems, and songs from other sources, care should be exercised to maintain this essential unity of impression.

**I. Opening service.** The opening service includes the suggestive use of two familiar songs. Other songs might be chosen by the children if it seems desirable or if by that means they can be helped to a stronger sense of purposing. But if choice is left to the group, let it be confined to a list of suitable songs which has been carefully selected in advance by the teacher and placed on the board. A list of familiar songs and also a list of appropriate new songs might be placed on the board permanently and referred to by the children in making their choice. This would prevent random choice of unsuitable themes.



"CONSIDER THE LILIES"



The Bible story introduces the thought of helpfulness. No attempt has been made to name the disciples, and it is not thought wise to do so, but it might be permissible to refer by name to some of them. The use of the quiet music is again suggested but some suitable song or poem may be substituted. Some teachers are averse to any attempts to interpret the emotional impressions conveyed through music. As a rule, it is not wise to try to do this. But a few simple interpretative thoughts that might stimulate imagination can do little harm and may help some to a more intelligent participation and enjoyment. A simple story about the music together with the words of the song are to be found on page 379.

**II. Construction.** In the construction work we first examine the house to see what yet remains to be done in the way of furnishings. If certain individuals are happily engaged in completing what they have begun, by all means let them go on to a satisfactory finish. Others can take up new work. Tell the story, "The Little House That Was Empty," page 270. Apply the thought to the situation of the empty playhouse and suggest that we have a family to live in our house. If this suggestion can come from the children, it will be very much better.

*The Family.* For this course, this immigrant Russian family of seven people has been chosen to live in the house. But any kind of a family may be chosen. It might be desirable to introduce a Negro family, since the Negro represents our most immediate race problem. Certainly all of our children need training in dealing with race prejudice. Different teachers must fit the situation to their distinc-

tive needs. A family once chosen must be represented in some concrete fashion. Figures of some kind must be supplied. These may be dolls ready to dress as father, mother, and children. They may be dolls which the children make, stocking dolls, or clothes-pin dolls or dolls modeled in clay or cut out of paper or wood. Perhaps the most satisfactory figures, at least for father and mother, are those made out of stockings. They are easily made. They seem to have a greater sense of personality and reality for the children than manufactured figures. For information as to how to make these figures, see *Primary Industrial Arts*, Wilson. Also *Purposeful Handwork*, McKee, pages 24-35.

*Another Interest.* It is just possible, though not very probable, that some of the older boys may not be interested in making dolls. Do not encourage such feeling, but if it arises, meet it by providing some other work for those who wish it. The child's interest in transportation arises early. The ship on which the Russian family sailed to reach America, the train that carried them, the oxcart on which they rode in Russia, and the wheelbarrow on which they carried their produce to market may be reproduced by the larger boys. Do not compel them to do that in which they are not interested. It is only necessary to keep growing in them an interest in the project as a whole.

First, come to a decision about the kind of family desired for the playhouse. Then talk about ways and means of getting dolls. Decide what kind of dolls you will use. Show pictures of Russian peasants. Study their dress. Show Russia on a globe. Allow the children to make their decision

as to what part of the work each group will do. Select a new committee to serve as helpers in cleaning up and putting away materials.

**III. Observation.** The plans for a walk must cover such points as these: What are we going to look for? Who shall be our leader? What does the leader do? How are we to act on our walk? What have we a right to bring back with us? How must we behave when we watch insects or birds?

The purpose of all this is to make certain ideas of conduct clear to the children; to secure their intelligent co-operation and right attitudes, and to have some recognized standards of behavior to which they may be held by group opinion. The stories they have to tell on their return may be woven into one tale by the teacher. Keep this story in the loose-leaf notebook of class stories. Choose new committees for the care of the specimen table, the seeds planted, the aquarium, and other objects of interest to be selected by the group. Be careful to define the duties of each group.

**IV. Play.** The play time may be spent in games chosen from the list of familiar games. The story, "The Ants Who Help Each Other," page 349, is in line with the day's observation and at the same time illustrates the phase of activity which we wish to emphasize. In developing the idea of helpfulness speak of concrete instances of helpfulness that you have observed among the children and point out instances of opportunities for helpfulness in play relationships. Say that we are trying to think of another rule for good play but do not formulate the rule yourself. If some child should express an idea of helpfulness as an aid to good

play, make the most of it as a basis for the new rule. Keep a record of childish suggestions in your notebook and use them always in further discussions, being careful to keep language simple and clear.

**V. Closing service.** The closing song is suggested, but another may be substituted. It is not always necessary or wise to wait for a group decision. A child who has been helpful may be allowed to select the song as a way to emphasize helpfulness.

#### TEACHER PREPARATION

The four regular steps in preparation of every lesson are indicated on page 87. Read these and go over this lesson with them in mind. This lesson calls for special preparation in that it begins to develop new phases of work. A teacher will so know the possibilities of her group by this time that she can judge in advance just about how much of this program she can hope to carry out in three hours. There will usually have to be a choice of activities. Much activity is suggested for each lesson, that there may be this freedom of choice.

The new work in construction is preceded by the introduction of the new idea of the family. This will take a good deal of time, so that there probably will be no time left for handwork, but it would be well to be prepared to begin the work of making the father and mother dolls. Get pictures—cut-outs of figures will do—to show, or make a stocking doll to show possibilities along that line. It will be enough for to-day to get the idea well in mind and begin the making of dolls to-morrow. To make and dress a family of dolls is all of the handwork

for this week. Do not encourage gifts of dolls by individuals.

Determine in advance just where you will take the children for their walk. If it is not possible to take a walk in the open country, to a park or to the lawn of some friend where insect life may be observed, a visit to a museum of natural history is next best. If this too is impossible, secure some insects and place them in a jar or screened box on a bit of grass and take them to the class for observation. Free them when all have had a chance to observe them. Pictures and a story about insects are better than nothing at all along this line. Read in *First Lessons of Nature Study*, pages 148, 203, 138, and 77, for information about caterpillars, crickets, spiders, and "daddy-longlegs." Choose one insect for special study and have pictures and stories well in mind.

**Teaching religion through nature study.** Some definite preparation must be made to make use of nature study to teach religion, otherwise there is no justification for its use in such a course as this. Try to direct thought to the creative power that has fitted each tiny creature to survive in its environment; that has made each one beautiful in color and fitness; that has provided each one with a means of defense against its natural enemies and has given to each the instinct to care for its own offspring. Some people see nothing in all this but something they vaguely call natural law for race survival. They seem to think that nature is something in and of itself that accounts for things as they are. Natural law is God's means of creation. Through such law creative power sustains life and

pursues purpose. That there seem cruel aspects of nature, bitter relentless struggle for survival, dominance of the strong over the weak, none can deny. The fact remains that we have no surer proof of the existence of supreme sustaining creative power in the universe than is evidenced in nature, an open book of God which the child may read for himself. It is not enough that the child learn facts of nature, interesting and valuable as these are. He must learn to revere the power back of nature, to worship in gratitude and love the spirit that animates and controls life.

Prepare for allowing freedom of choice in games by going over the list of games suitable for this group at this time and placing such a list on the board. This list should not include competitive games for this week but new or different forms of group games where the co-operation of all is needed for hearty enjoyment.

In preparing for the group estimates of conduct, plan for a discussion that shall center about the report of the child leader who is chosen for the day. From previous observation of conduct in play, think through to just what ideal of conduct you wish to uphold. You will no doubt have to deal with quarrelling, with teasing, with boisterous rudeness, with tale-bearing, and selfishness. This sounds like a formidable list of sins, but it is not meant so. Very young children are unmoral. Whether their impulses are good or bad depends upon their early training. Their need in the main is to be helped to visualize their situations in order to want to do that which is right and kind. It is seldom necessary to condemn their actions. It is

often necessary to tell them what is right and kind and give them opportunity to practice these virtues.

**Habit and intelligent will.** Some psychologists believe that if right conduct is compelled always, the habit will be acquired in childhood and never forsaken in later life. Habit is a powerful force. But the best character is founded upon the intelligent will and desire to do and be that which is good. This requires not only repetition of the good act under sympathetic control, but understanding and independent choice of good action, the desire and love of the good. This cannot be compelled by external authority but must spring from the mind and heart of the individual. Keep this in mind in preparing to lead thought in group estimates of conduct.

### EQUIPMENT

Victrola record No. 826. Picture, Perry Pictures No. 4134. A stocking doll. Cut-out figures of men and women, and a globe.

### ADDITIONAL SUBJECT MATTER SOURCES

#### Books:

*Children's Literature*, Curry, Clippinger.

*Everyday Manners*, Faculty of South Philadelphia High School.

*Games*, Bancroft, Jessie, pages 427-28, for games suitable for primary grades.

*Purposeful Handwork*, McKee, pages 24-34 ("Making Dolls and Doll Houses").

**Stories:**

"Longhorns," page 81, *Knowing Insects Through Stories*. Bralliar, Floyd.

"The Elves and the Shoemaker," Old Fairy Tale ("helpfulness"), Curry. Clippinger. Page 136.

"*A Spark Neglected Burns the House.*" Tolstoy ("quarreling"), page 120, "A Course in Citizenship," Cabot.

## LESSON XII

### PROGRAM

#### I. Opening service:

Song—"Morning Prayer," No. 32.

Song—"This Is My Father's World," No. 14.

Story—"Jesus Tells of God's Care for Sparrows,"  
page 234. Perry Pictures No. 6933.

Bible verse—God is love (Matt. 10.31).

Song—"Birds and Butterflies," No. 56.

#### II. Construction:

Discussion about the Russian family.

Story—"Life in Russia," page 272.

Making dolls to represent the family.

#### III. Observation:

Children's stories about robins.

Story—"The Robins," page 310.

Developing the thought of God's care for birds  
in food and migration.

Service of birds to man in beauty, song, and  
color.

#### IV. Play:

Choosing a familiar game.

Playing the game.

Story—"Billie's Toast," page 354.

Group estimate of conduct.

**V. Closing service:**

Song—"We Thank the Lord for All His Love,"  
No. 18.

**TEACHING COMMENT**

*Other Opportunities for Worship.* This formal opening worship service cannot serve as the only worship experiences of the course. These must come whenever experiences of work or play or observation motivate them. The need for worship springs up spontaneously. The teacher should be watchful to take advantage of such moments of impulse. The formal opening service may not be worship at all in the true sense of that word. There is danger that it may discourage it if it is looked upon as merely preliminary routine. There are few children, large or small, who do not resent being held in a formal situation and preached at. Some teachers may think best occasionally to omit this formal service or break it up and mingle it with other activities from time to time. But the subject matter is provided and classified. Make use of it when it is most suitable. The amount of time given to the opening service cannot be determined in advance. It will vary with varying interests. If there are new songs to learn, more time will be needed. However, each teacher is left free to determine for herself whether or not she will set a time limit to any phase of the work.

**I. Opening service.** Again the thought of God's abiding care and helpfulness is emphasized in the opening service.

**II. Construction.** For the construction time recall briefly the story of "The Little House That

Was Empty," and develop further the thought of the kind of Russian life from which the family which is to live in the little house came. *Lands and Life*," Book I, "Russia and the Old East," by G. W. Hoke, will give all needed information and many interesting features. If some of the older boys are more interested in transportation than they are in making the figures to represent the family, this is the time to suggest that they study the ship and the train on which the family rode in their long journey. There are seven figures representing the family to make and dress. If there is money, and it is thought best to do so, a selected group of children may go to the shop and buy dolls to dress. If this is not possible, then make the dolls. One group might be intrusted to make and dress the father doll, another the mother doll, and other groups for each of the children dolls. Each group is to be helped and advised by the teacher from time to time regarding size, costume, and general appearance. It is necessary at this time to get all the work apportioned and each figure planned. Do not rely on the children's promises to bring dolls and materials for dresses. If they do bring dolls—and they will bring a variety—place them all where they can be seen by every child, but let the family of dolls belong to the whole group. Try to be ready to begin the costumes not later than Wednesday of this week, but if the figures are made by the children, then not later than Friday of this week. Strive for the spirit of family and home life rather than for exactitude of figure and type of skill in sewing. We are teaching religion, not industrial arts. We supply the figures

of the members of the family to help make the thought concrete.

**III. Observation.** In the observation work a walk may be taken to observe birds first, but the robin is so familiar to all that we may safely talk about him first and observe him for new knowledge later. Write a robin story from the stories told by the children. Let this story include such points as color, feeding habits, song, nest, and eggs. Encourage individual observation of the points indicated in the program. After telling the story, "The Robins," develop the thought of God's care for the birds and refer to the Bible story and verse in order to apply the thought to God's care for children. Show also how helpful the birds are to man, in giving music, in beauty and in saving the fruit of the trees from being destroyed by harmful insects. How should we treat the birds? If you have not already taken a walk to observe birds, do so at this time, and postpone the play period until to-morrow.

**IV. Play.** There are two possibilities for the play time. Make use of three games or other group-selected games and have a discussion period about helpful ways of playing. As an alternative to playing the familiar games, tell the story of "Billie's Toast" and dramatize it. The children will enjoy this and it will be good practice in the work of dramatizing. There is great opportunity for pupil planning and smaller groups co-operating in it. The farmers sow their seeds and thrash their grain. The miller grinds the grain into flour. The baker buys the flour, bakes the bread, and sells it. The mother buys the bread and toasts it and

Billie eats his toast. Take time to do it sufficiently well to get vividly the thought of co-operative action of farmer, miller, baker, mother, and child. This illustrates the general idea of helpfulness.

**V. Closing service.** The closing song repeats the thought, we plow the fields and scatter the good seed on the land. But it turns the thought to one of gratitude to God for His share in creating food for the children.

#### TEACHER PREPARATION

Refer to page 87 for the first four steps in preparation which should always be made. In addition to this make preparation for the handwork by getting together patterns, scraps of cloth, pictures, and sewing things for dressing the dolls. Find out where suitable figures may be bought since it may be necessary to buy them. Have in mind a definite plan for work. Do not leave too much to impulsive planning at class time but provide for enough planning to give the children opportunity to enjoy their own purposeful activity. If you expect to take a walk to observe robins, determine where you shall go and about how long you can stay. If there is some friendly person who knows birds, he might be invited to go with the group. A guest will provide opportunity for special training in courtesy and illustrate concretely the idea of helpfulness.

Determine in advance whether or not there shall be the games or the dramatization, or the story and the dramatization at the play time. In this case the children could not judge wisely about a choice because they have not heard the story.

If there is only a little time, then have the games and use the story on some other occasion. Make use of this story some time if possible.

#### EQUIPMENT

A globe. The book, *Lands and Life*, "Russia and the Old East." Hoke. Dolls or figures to represent family or patterns for dolls. Sewing materials.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Stories:

"Silly Will," page 327, *Here and Now Story Book*, Mitchell.

"The Necklace of Truth," page 130, *Brooks' Readers*, Third Year.

## LESSON XIII

### PROGRAM

#### I. Opening service:

Song—"Thanks for Day and Night," No. 10.

Song—"A Whisper Song," No. 104.

Poem for appreciation—"Robin Redbreast,"  
*Poetry for Children*, Sec. II, page 20.

Quiet Music—"Spring Song," Mendelssohn. Victrola Record, No. 826.

#### II. Construction:

Further discussion and planning for the work of making the family.

Father stories by children and teacher.

Making dolls and figures.

Making trains, ships, carts.

#### III. Observation:

Continued stories about birds based on the observations on the walk.

#### IV. Play:

The story and dramatization of "Billie's Toast" (if not done yesterday); or,

Play the games and have the discussions indicated for yesterday.

Group estimate of conduct.

#### V. Closing service:

Song—"In Closing," No. 37.

## TEACHING COMMENT

**I. Opening service.** The new song, "A Whisper Song," is suggested because of its influence in creating sympathy for the Russian family who are to live in the little house. Take time to learn it well. The words need not be memorized if the children can read them, but the music needs special attention. Because of the extra time needed for learning the song no story is given. The poem, "Robin Redbreast," has connection with the thought of the story for next day. If the children know and love the quiet music records, they may make their own choice from the three whose use has been suggested.

**II. Construction.** If different groups have undertaken to make and dress the figures to represent the family, they should each be helped, not only with instruction for doing the work but with suggestions for co-operation among themselves. Encourage them to plan among themselves just what part of the work each one will perform. The main objective here is to strengthen pupil initiative, a sense of responsibility and united effort. To produce a good-looking, suitable, well-dressed figure is a secondary objective. Try to make full use of childish ideas and finished products, but help the children to do their best work. Help them to decide whether or not they wish to dress the family as Russians or as Americans. Have pictures of each to show. Develop the idea that Father Jan and Mother Anna are working people, and dress them accordingly.

The father story is meant to emphasize the thought of the man's share in home life where each

member of the family has his duties. Mother stories and children stories follow each with its particular significance. The making of window-boxes for the playhouse to which the plants from the seeds that were planted may be transferred may furnish work for some who are not greatly interested in the family. If the seeds which were planted have not done well or are not yet large enough to transplant, some plants may be contributed from other sources, but use the children's seed plants if possible. These boxes may be nailed to the house or set near it on the floor.

Either the observation or the play period for yesterday will have been omitted. Provision is made for one or the other for to-day. Allow at least an hour to an hour and a half for the dramatization.

*The Child and Responsibility.* Do not try to hurry the work by making every decision a teacher decision. Give full opportunity for pupil-planning. It is only by having to bear responsibility, by succeeding and enjoying the fruits of success, or by failing and trying again, that anyone ever learns how to shoulder responsibility. Sometimes failure is a better teacher than success. There may be a thought in the teacher's mind that it doesn't seem fair to make the whole group suffer because one child is careless or idle or indifferent, but life is like that, and we must take it into account. We are all together in this business of living and learning.

See the preceding lesson, Section 2, for teaching comment on the dramatization of the story. Allow time for a group discussion of conduct that shall help further to develop thought for a third rule

for play. Work for a childish expression of the thought of the necessity for helpfulness and co-operation in work and play. If it comes in such way that you can make use of it, print it with the first and second rules for play on the poster and leave it in a prominent place.

#### TEACHER PREPARATION

The new song, "A Whisper Song," is suggested for appreciation of its thought as well as its music and must be studied for that in preparation. Recall the interpretative story about the quiet music and give opportunity for the children to express themselves about the way it makes them feel.

In preparation for the constructive work secure what additional material is needed for painting or dressing the figures chosen for the family. Examine carefully the work that has been done in order to learn just how much has been accomplished, then try to have all things in readiness for the next step of the work.

**The value of the Child's work.** If individuals or groups have been intrusted with or have assumed responsibility for certain parts of the work, be careful to hold them to their part and accept and show the work as *they do it*. Some teachers seem to think that their most important objective is to secure a creditable bit of work for exhibition. So strongly do they think this that they use a great deal of authority to compel the work's being done. They even go so far in some instances as to finish the task undertaken by the child. They do this in part because careless, poor work reflects upon their ability as teachers. The finished product is

usually excellent but the child has been defrauded of his rightful share of responsibility and he has had a vivid and lasting lesson in deception. Exhibits of work are often *immoral* in their influence upon the children.

But exhibits aside, how can the teacher best help the child to secure from his self-chosen share of work the fullest character training in trustworthiness, persistence, and self-respect without encouraging him to show off or take credit for what he has not honestly done? Just this courageous act on the part of the teacher of letting the finished project stand or fall according to the efforts of the group is vital to the outcome. She is privileged to do everything in her power to instruct, encourage, and help the child to do what he has undertaken to do, but if he fails or does poor work or refuses to keep at it, he must in some way be made to see that he is responsible for his own failure. One way to do this is to bring public opinion as represented by the members of his class to bear upon him. The good opinion of his peers is far more desirable to a child than the good opinion of adults. It is far more potent in influencing his conduct.

Preparation for the observation period will depend upon what is to be done. If a walk to observe birds is planned, the teacher should determine in advance where she is to take her group and exactly what she is to instruct them to look for. On page 176 of *First Lessons in Nature Study*, by Edith Patch, may be found interesting information about robins. Secure a discarded nest to show if possible. There will doubtless arise opportunity for the teacher to give instruction about the right regard

for eggs and nests and in such manner hold desirable ideals of conduct before the group. There can be no reason why the children should not look at the eggs if the nest is undisturbed nor the birds frightened. If the story and the dramatization are used at this time, make preparation for a special study of the story. Before any kind of a dramatization is undertaken it is wise for the teacher to think through the various possible scenes and make accurate notes about these. This is not absolutely necessary, but it might mean a saving of time for both children and teacher.

In preparation for developing a desired line of thought that shall make clear an idea of conduct or an ethical principle, the teacher would do well to think out a few questions in advance. These may emphasize the thought of the story or some activity experience or some personal individual reaction that has been observed. Her notebook of everyday situations and character studies of different children ought to be helpful in formulating these questions. Make use of class room situations rather than hypothetical situations that are foreign to childish experiences.

#### EQUIPMENT

Victrola Record No. 826. Materials for sewing. Small boxes—candy or cigar boxes. Earth for filling the boxes.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*Books of Goodwill*, Vol. I. Through the Gateway. *Primary Industrial Acts*, Wilson.

*School Activities and Equipment.* Knox, Rose, page 185 ("Making Dolls and Furniture").

*Industrial Arts for the Elementary School.* Bonser and Mossman.

**Stories:** "The Bird's Education," Miller, Olive T., page 191, *Brooks' Readers*, Third Year.

**Poem:** "What Robin Told," Cooper, George, page 190, *Brooks' Readers*, Third Year.

**Pictures:** Pictures of Everyday Life in Foreign Countries, Missionary Education Movement, New York City.

## LESSON XIV

### PROGRAM

#### I. Opening service.

Song—"This is My Father's World," No. 14.

Song—"A True Story," No. 57.

Story—"The Lost Lamb," page 235. Picture,  
"Sunset Glow," Perry Picture, No. 6935.

Poem for appreciation—"Answer to a Child's  
Question," Coleridge, *Children's Poetry*, sec. II,  
page 89.

Song—"A Whisper Song," No. 104.

#### II. Construction:

Continued discussion of work plans, examination  
of work done, advice and help.

Mother stories by children and teacher.

Sewing and making window-boxes, boats, trains.

Report of the clearing-up committee.

#### III. Observation:

Children's stories of observations of birds in  
winter.

Story—"Rufus Flies Away," page 313.

Developing the thought of God's care for birds  
in winter.

#### IV. Play:

The choice of a new game.

Discussion of the rules for that game.

Playing new and familiar games.

Group estimate of conduct.

**V. Closing service:**

Song—"Father, We Thank Thee," No. 15.

## TEACHING COMMENT

**I. Opening service.** The opening service continues to emphasize in song, story, and poem the thoughtfulness of people for each other and of God as a loving Spirit who cares for each one of us.

*How Children Learn.* In how far it is wise to try to say to children that this is the thought, other than by means of the songs, stories and poems, is always a question. It is interesting and profitable to find out as nearly as possible what different children get from these stories, songs, and poems. The means by which they learn are varied. Learning is influenced by the spoken word, by the personality and attitude of the teacher, by the content of experience which the learner brings to the learning situation, by his capacity to grasp a new idea and by the reaction he makes to a given situation. A clear idea imparted to an intelligent child is like a fertile seed planted in rich soil. We may not dig up the seed to see if it is growing. Neither, having given emphasis to an ethical or spiritual truth, may we inquire too literally as to its full comprehension. The difference in emphasis in the interpretation of experience is what distinguishes religious from secular training. The secular school-teacher who might make use of such a project as this, would be able to teach by means of it reading, spelling, nature study, numbers, and art appreciation. The teacher of religion should be able to teach ideals of conduct and attitudes of thought which are dependent in large measure upon the in-

terpretation she is able to put upon experience. She is not to be content, therefore, to let the opening service be the only opportunity for worship but must seek to interpret all experience arising through the activity in terms of ethical principle and spiritual truth. She should never lose sight of her purpose to teach, not reading, geography or arithmetic, but religion.

Many who come to this type of work for the first time must meet the constant objection, "What is there of religious value in play and handwork or in discussion and observation?" They are of those who imagine that a child who is compelled to sit and be told that God is love is thereby learning that God really is love. There may be nothing of a religious spirit in play or work or in discussion or observation. Quite often there is not. But these constitute the child's world through which he develops. They are the means of growth and as such may be directed to include not only religious ideals but religious practice. It is conceivable that an individual might know the entire Bible *verbatim*, be familiar with every rule for right conduct, yet be immoral and unethical in his character. Intellect must be warmed by emotion, and each must be infused by spiritual energy before true religion ensues.

**II. Construction.** When we turn from the opening service to the constructive period we are not turning from religion. We are but entering into a different phase of experience. How intensely this phase of experience becomes religious depends in large part upon the teacher's power to interpret experience. In this constructive period she has an

opportunity to direct attention to the mother's share in family life. The children are making a mother doll. The doll represents Mother Anna of the family who have come to live in their house. Here is opportunity to direct thinking, to enlarge knowledge, to strengthen ideals of loving, generous relationships between mother and children. Encourage the children to tell little mother stories based on their observations; to give expression to their ideals regarding mother duties. Then add to their information and make opportunity for them to observe more closely in the light of new knowledge. In this connection she may use *Mother Stories*, by Carolyn Bailey. Many teachers make the mistake of trying to pour in more and more information, as though information were the only essential to learning. But information that is isolated from experience and appreciation is of little value.

The work period again gives opportunity to put into practice ideals of conduct which have been talked about. Here is the teacher's opportunity to observe carefully individual and group conduct that she may know where and what help is needed.

*Shall the Teacher Compel Right Conduct?* In how far the teacher should interfere with the authority her position gives her to enforce right conduct is an important question. The greatest good to the greatest number must be considered. Yet every time she imposes authority to compel obedience she takes away from some child his right to the experience through which he learns self-control and self-direction. There is a golden mean between the extreme of adult authority which interferes in the interests of peace, orderliness, and

justice to all, and the right of the individual to learn by experience the power of self-control. No one can greatly help the teacher here except to encourage her to adhere to the ideal of self-control and self-direction on the part of the child rather than to rigid adult authority. This training in self-control is a major objective of this course. To know the right and choose to do it is the basis of Christian character.

Much practice in the past has been based on the theory that if a child is compelled often enough to respond in the right manner to every situation until the right habit is formed, he will be forever safe as regards that particular practice. But habit, uninfluenced by judgment and will and without the compelling power of directed emotion, is a poor substitute for character. Opportunity for self-control and self-direction gives training in that which is far superior to habit, however commendable in itself, without which even Christianity is powerless to yield good.

**III. Observation.** The thought of God's care for birds is further illustrated by the story suggested for the observation period. Here, again, encourage pupil participation in the story. Develop the thought that if God so cares for birds, he cares for children also; that his wisdom and love are about us all and that we can safely trust in him.

The new rule for play will doubtless have been formulated by this time, but if it has not come from the children, the teacher may put it into form and print it on the poster with the others. Place it in a prominent position and refer to it in the

group estimates of conduct which follow each play period.

*Dangers of the Group Estimate of Conduct.* Do not neglect this group estimate of conduct but be careful to avoid tale-bearing and destructive individual criticisms. Commendation of right conduct on the part of a group of four or five is a desirable way of saying what you consider good. But commendation of an individual is to be used sparingly. Self-righteousness is easily encouraged. There is much careless, indifferent conduct that needs consideration. Try to observe conditions as they really are, not as you imagine they are or ought to be. If you will take two or three verbatim reports of everything that was said or done by every individual during one hour, you will have a basis for judgment of conduct. Such a record is a revelation to most of us.

#### TEACHER PREPARATION

In special preparation for this lesson give attention to the development of lines of thought such as have to do with God's care for all creatures as illustrated by the migrating instinct in birds; with the share the mother has in family life; ideas of helpfulness and co-operation as the mother practices them; and ideas of right conduct in play such as playing fairly, kindly and helpfully. To what extent these ideas may be developed depends largely on the turn of experience that arises out of the day's activities. Yet, in general, each teacher must have a clear idea of what she wants to say both to the group and to the individual. Opportunity to say what she has in mind will not always

serve her just when she might hope but is sure to come sooner or later.

The teacher should keep a record in her notebook from day to day of certain situations, just how they arose and all the contributing incidents to them. Ponder these with care and strive for their right solution. Each child is an individual problem and is also a group problem. The group itself is a problem independent of individuals.

The closing service might be utilized as a worship period whose motivation has come out of the immediate experiences of the day. Only a song or a prayer has been indicated on the program, but each teacher will recognize her peculiar opportunity for worship and take advantage of it at this time.

#### EQUIPMENT

Sewing material. Boxes, hammer, nails, and paint as indicated for yesterday. Earth and plants for window-boxes. Pictures of birds.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*The Development of Desirable Attitudes and Habits of Children of the Second Grade*, Keelor, K., pages 119-130.

*Some Primary Methods*, Sloman, Laura, pages 36-40 ("Planning Activities").

*Foundations of Method*, Kilpatrick, William H., page 18 ("Learning, and How It Takes Place").

**Stories:** *Laura and the Birds*, Beecher, H. W., pages 47-54, *Brooks' Readers*, Second Year.

## LESSON XV

### PROGRAM

#### I. Opening service:

Song—"A Whisper Song," No. 104.

Song—"He'll Not Forget His Little Ones," No. 13.

Story—"Jesus Tells of a Loving Father," page 236. Picture, "Prodigal Son," No. 1100, Perry Pictures.

Song—"Morning Prayer," No. 32.

#### II. Construction:

Reports and examination of all kinds of work.

Story by teacher and children—"The Child's Place in the Family."

Continued work of making and dressing figures.

Getting the family settled in the new home.

#### III. Observation:

Children's stories of ways to help the birds.

Developing the thought of showing gratitude by service.

#### IV. Play:

Choice of games from the list of familiar games.

Choice of a new game.

Playing the game.

Group estimate of conduct.

**V. The closing service:**

Song—"In Closing."

Poem for appreciation—"The Bluebird," page 373.

**TEACHING COMMENT**

*Changes to be Anticipated for the Fourth Week.* The fourth week sees the emphasis in play changed to the thought of loyalty to one's own group through the introduction of the simpler forms of competitive play. In construction, the emphasis is placed on family life in the community. In observation it is placed on natural, beneficent, helping forces. With so much change in emphasis it is all the more necessary that the present phases of work be well rounded out. Whatever special need arises take time to-day to meet it.

**I. The opening service.** The thought of "The Whisper Song" used in the opening service helps to extend the thought of God's care and love to all children everywhere. The children will not fully understand the meaning of the Bible words, "God is love." They are too abstract in thought. For that reason some teachers may not care to use them. But if they are concretely illustrated in various ways, they can do no harm, and the children may grow in understanding of them for the rest of their lives.

**II. Construction.** The construction work as indicated on the program is largely review. In examining the various kinds of interests be careful to note how well each child or group of children has done the work intrusted to it. If there has been neglect or carelessness, this too must be taken into account.

*Rewards and Penalties.* No rewards or penalties are suggested here except such as are inherent in good work faithfully done and the commendation or disapproval of the teacher and other members of the group. Satisfactions of praise and high standing are rewards for which we all strive earnestly. Badges of honor, and prizes of money or opportunity should not be made use of but in this, as in so many other phases of this study, individual teachers are left free to determine for themselves what they shall do in this respect.

To-day's work should finish the family of dressed figures of father, mother, and five children. They may be named as the members of the family in the story are named. All sorts of interesting things can be done in connection with getting the family settled in their new home. Possibly some child has studied a little about the way the family lived in Russia and has some Russian costumes. Or someone may have become interested in the kind of ship in which the family came to America and has made a model of it or has pictures of it he could show. A visit to a ship might be a possibility. Or the foods the family brought here with them might be of interest so that a house-warming tea party with some special Russian food might be carried out. Some Russian games might be played or folk tales or fairy stories told or songs sung. Anything that would enlarge knowledge and intensify interest in the foreign-born family that settles in America will be of help in making this play of interest and value to children. A little house-warming ceremony when they come into the little house, of song, prayer, story, or ritual of any

kind will be of value. A Russian neighbor to greet and welcome them might possibly be found. Do not feel limited to the activities suggested in the formal program but adapt the work to local possibilities.

If the figures are not fully finished, let the work go on just the same. They can be added to any time just as new furniture can be supplied or additions made to the house, or new social possibilities created. Let the children plan and work out their ideas individually or in groups. Any such activity might take up all of the time which is usually given to observation and play; but if it does not, the regular program may be followed.

**III. Observation.** At the observation period help the children to recall the various kinds of service the birds give. They are beautiful in color, so give us joy and beauty. They give us song music that makes us happy. They destroy harmful insects in fruit and flowers and so help us to more and better food. Re-emphasize all of this, and lead the children to think of things that they can do for the birds in return. They can build bird-houses and bird-baths. They can put out food in winter when sleet and snow cover the ground and trees. They can protect the birds from hungry cats by feeding or muzzling the cats. They can learn how to care for pet birds and how to study birds. Develop the feeling of gratitude to God who has given us so much beauty and joy and service through birds.

**IV. Play.** The playtime may be spent in a choice of familiar games or if possible in playing some Russian game or folk dance. But if possible have someone come in that can tell about Russian children's interests and teach a game or song.

**TEACHER PREPARATION**

Look over the whole week's work to see how clearly it advances to new aspects of the course. This will help you to visualize what you have accomplished and shape a course to new endeavor. Do not worry if the figures of the family are not all finished but try to tie this experience of family life with reality in every possible way. Of course the teacher will have determined before this time whether or not the family is to be Russian, Negro, or some other nationality. Whatever it is to be, make definite preparation in advance for some kind of a suitable celebration of home-coming. See the suggestions in Section 2 in "Teaching Comment."

The discussion of what can be done for the birds may lead to the desire to make bird-houses and baths. Encourage this, since there is not a great deal of constructive work provided for in the rest of the course. Be prepared to suggest the various ways in which we can help the birds, but do not suggest them until you are sure that the children cannot think of them for themselves. It is much more profitable for them to initiate their own activities.

**EQUIPMENT**

No special equipment is needed for to-day.

**ADDITIONAL SUBJECT MATTER SOURCES****Books:**

- Nature Study and Science*, Trafton, pages 275-296.  
*First Lessons in Nature Study*, Patch, pages 178-180.

*Books of Goodwill*, Vol. I, Through the Gateway.  
**Stories:**

"The Conspiracy," *Knights of Any Town*, Perkins, page 73.

"The Stepping Stones," *Mother Stories*, Lindsay, Maud, page 109.

## LESSON XVI

### PROGRAM

#### I. Opening service:

Song—"Showing Kindness at Home," No. 69.

Song—"Blow Upon My Garden, Wind," No. 75.

Story—"How to Show Our Love" page 238.

Bible Verse—"If ye love me, keep my commandments" (John 14-15).

Quiet Music—"To an Evening Star," Wagner.  
Victrola Record, No. 18759.

#### II. Construction:

Children and teacher stories of the people in the community who serve the home.

Story—"Jan Does His Best," page 276.

Dramatizing the story.

Making folders for the children-teacher stories.

Making posters of the pictures.

#### III. Observation:

Little stories by the children of the wind, the sun and the rain.

Story—"The Wind at Work," page 315.

Developing thought of the service these forces render to man.

#### IV. Play:

Group discussion of a new kind of game.

Dividing the whole group into two groups that compete with each other.

Describe the new game, "Hand Overhead Beanbag."

Describe the new game, "Windmill."

Playing "Windmill."

Developing the thought of loyalty in games.

Group estimate of conduct.

#### V. Closing service:

Song—"We Thank Thee, Lord," No. 15.

#### TEACHING COMMENT

*Emphasis for the Fourth Week.* Emphasis for this week is placed upon the thought of loyalty and service as they are shown by God's care for man in the beneficent forces of nature; as they are shown by various types of community service, policemen, milkman, streetcleaners, and mail carriers; by various members of the family for each other, and as they are shown in games where each player loyally strives to give his best service to his group. Every form of experience through the activities of the week tends to illustrate some phases of these great Christian virtues.

If too much work has been suggested, that is, more than any one group or teacher can accomplish in a day, make choice of such phases of the whole program as seem best adapted to the needs of a particular group. Do this in the beginning so that it will never be necessary to begin work and leave it unfinished for lack of time. This applies more particularly to the activities of observation and play. The whole project centers in such vital

fashion about the playhouse activities that it would be unwise to neglect or minimize that part of it.

Decide now whether or not the dramatization of "The Little House that Became a Home" is to be given at the close of the course. If the children of any group particularly like to dramatize and do it well, work on this special dramatization may be postponed until the end of this week. Introduce the idea not later than Wednesday of this week but be careful to emphasize the thought that it is being undertaken as an act of service to friends, not as an exhibition. The children are being encouraged and helped to do something interesting for their relatives and friends. This is the first step in preparation. There is to be nothing unusual or extraordinary about it. It means no straining to get ready for a show, no selection of the best work or most capable performers. It is to be a group undertaking in which each one is to have a chance to do his best in service for all.

**I. The opening service.** The opening service suggests the use of a new song which presents an altogether new idea. That is, nothing has yet arisen in the experiences of the children which motivates the thought of the song, "Blow Upon My Garden, Wind." If the song could be postponed until the closing, it would be much better, or it could be used to advantage during the observation time. It would serve, then, to illustrate amply the thought of the moment. Use may be made of the music found on Page 118 of the song book, No. 119, if for any reason the Victrola records have not been secured. Little talks with the children about how to listen to music which emphasize quiet and

imagery of the feeling aroused by the music may be repeated often. Keep the time for quiet music brief, and the music itself simple. Do not try too hard to analyze its effect. Let it be simply a pleasurable experience.

**II. Construction.** For the construction work lead the group to think of all the kinds of people in the community who are working in some way to make our homes safe, comfortable, happy places in which to live. Make a list of these workers on the board as they are mentioned. Such a list will include in city life police and firemen, street cleaners, postmen, garbage men, milkmen and delivery men of all kinds. In country districts it will include fire prevention men, road-makers, mail men, the county sheriff and officers, and county nurses. It will include all public service people appointed and maintained by the community or government. Little stories of their experiences with such community workers told by the children will help them to recognize the service that is given them. Stories of the policeman who helps them cross the street, of the postman who brings them valentines and birthday cards, of the man who drives the snow-plow, or the sprinkler wagon in summer, of the milkman who gets up so very early in the dark, cold nights to serve them, of the white-garbed street-cleaners who sweep the streets and of the boys who bring the paper and food into the homes can be told in very simple manner. The teacher may make these into a continuous story form, weaving them together and using the names of individual children to add a personal touch.

The suggested work of making folders for these

stories finds its motivation here. A folder of light-weight cardboard the size of the paper on which the story is written with some simple design in crayon or water color and the child's name on the outer leaf will be adequate. This work may continue over to-morrow's work period as well.

The story, "Jan Does His Best," page 276, may be told and dramatized if it seems desirable. The purpose in suggesting it is to draw more particular attention to the relationship of community service to the family but there are other equally important kinds of community service that might be emphasized. Each teacher may make choice of that one which seems most desirable and appropriate to her particular need. It might be fire that threatened the little home instead of sickness. Then the police and firemen could both serve. But bring out the thought of mutual obligation and service of the members of the family and the community to the home insofar as primary children can comprehend this. "The Here and Now Story Book," by Lucy S. Mitchell, will be found of interest and value here. It is suggestive of original thought and method.

**III. Observation.** The observation work introduces a new phase of contact with beneficent natural forces with which every child is familiar. We first try to utilize all childish knowledge and experience in stories, then we specialize for this lesson on the wind. Time is given for developing the thought that these forces are given by God for our enjoyment and service. Here is another chance for a feeling of gratitude to be expressed, not only gratitude, but wonder and reverence for

the supreme, loving kindness that serves us in beauty and power.

**IV. Play.** At the play time the new idea of group division or simple competitive play is introduced. Perhaps some have already played in this manner. If so, their experience can be utilized to help the others. Describe the game of Bean Bag in two or three forms, Bean Bag Hand-Over-Head, Bean Bag Pile, Bean Bag Board, and others. See *Games*, by Bancroft. The bags may be made at the work time to-morrow and the game played for the first time then. For to-day the fascinating new game of Windmill may be played. It may be found together with the music in No. 1 *Rhythms for Children*, by Shafer and Mosher. The new rule for playing which will grow out of this week's experience is, play your *best*. The thought, of course, is one of loyalty to your own side. Do not say at this time that this is the rule. As before, let some appreciation of the need for it develop first. Later in the week try to formulate it and add it to the others.

Make use constantly of the three recognized rules for playing in the group estimates of conduct. Do not neglect to watch for illustrations in conduct of the need for a fair, kind, helpful spirit in play. Do this without being carpingly critical and be sure to do it only when some concrete situation which the children themselves recognize has given rise to the need for such re-emphasis.

#### TEACHER PREPARATION

Read carefully all of the work suggested for the last two weeks of the course. Try to select that

which your group can do easily in the time given. It has a bad moral effect to start work and leave it unfinished, whatever the reason. Having made a selection, try again to judge what proportion of time should be given to different kinds of work. It may not always be possible to do this in any unalterable fashion, but at least some time idea should be gained that will be helpful. Go over your notebook carefully to see what situations need further development and how this week's work supplements last week's. Determine too where work with individuals is needed and plan for quiet talks that shall meet the needs of individuals. Guard against letting your work become haphazard because it is dependent in so large measure on childish interests and experiences. Make use of these but weave them in and direct them in larger ways as your wider knowledge enables you to do.

For the construction work cut rectangular pieces of heavy paper to be folded in the form of a book or a tablet. The children can do the folding. Have ready some very simple designs or some pictures of flowers or scenes which may be cut out and pasted on the front page of the folder. The name of the child may be printed on the folder in addition to the picture or design. Each child may make one for himself and put into it stories and pictures which he likes. The stories which the children told and the teacher wrote for them may be mimeographed in sufficient numbers that each child may have a copy.

If the idea of the bean-bag competitive games is suggested and the children want to make their bags at their work time, it would be well to have

one to show. If the children are not able to do the simple sewing required, then stitch the bags on the machine and let the children fill and close them as their share of the work.

Much has been written about the sun, the wind, and the rain that is imaginary. Make this distinction plain when the stories are told, in order that the difference between truth and fiction may be clearly seen. There is always a temptation to make a story more interesting by the addition of events that did not happen. Let it be understood, not that an imaginary tale is never to be told, but that the tellers say in the beginning, "This really happened," or "I made this up." Falsehood lies in the willful intention to deceive.

#### EQUIPMENT

Victrola record No. 18750. Heavy paper for folders. Rulers, pencils, scissors. Crayons or water-color paints. Paste. Poster paper and pictures.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

Games, Bancroft, Jessie, page 310 (description of Bean Bag Hand-Over-Head).

No. 1 *Rhythms for Children*, Shafer and Mosher, page 12 (description of the game, "Windmills").

##### Stories:

"Hans the Shepherd Boy," from the German, page 84, *Ethics for Children*, Cabot.

"The Knowing Song of the Engine," page 156, *Here and Now Story Book*, Mitchell.

"The Wind," page 311, *Here and Now Story Book*, Mitchell.

## LESSON XVII

### PROGRAM

#### I. The opening service:

Song—"Thanks for the Day and Night," No. 10.

Song—"Blow Upon My Garden, Wind," No. 75.

Story—"The Sower and the Seed," page 239.

Picture Study—"The Sower," Millet, Perry Picture No. 510.

Song—"Thank the Lord for All His Love," No. 18.

#### II. Construction:

Stories by children and teacher of people who help with the housework.

Story—"Mother Anna Goes to Work," page 279.

Discussion of this story to develop ideals of right treatment and appreciation for home helpers.

Making and filling bean bags.

#### III. Observation:

Talks about the sun, showing with the globe how the earth moves around it.

Story—Æsop's fable—"The Sun and the Wind," page 323.

Story—"The Sunbeams," page 324.

#### IV. Play:

Developing further the thought of playing loyally for one's side.

Playing Bean Bag Hand-Over-Head.

Counting score fairly.

Dramatizing the Sun and the Wind fable.

Group estimate of conduct.

#### V. Closing service:

Song—"Giving Thanks," No. 21.

#### TEACHING COMMENT

**I. The opening service.** The thought in the opening service of the vital connection between the forces of nature for man's good and the efforts of man in his own behalf is that these must function together. Each supplies an absolutely necessary element in happiness and success. Some simple idea of this great truth can be conveyed through the story of the sower and the picture and the poem. Do not try to go into the thought too deeply, but do not fail to say the words that shall make the truth clearer to the child who may be ready to receive it. Make the children feel free to ask questions and volunteer opinions about the stories and pictures. A child's worship is not more reverent and real because he sits quietly and listens to all that is said.

*Time Division.* The thought cannot be emphasized too strongly that no teacher should yield to hard-and-fast time division for any of this work. Do not hurry through the worship service merely because a time limit for it has been set more or less consciously in your own mind, if you have reason to think the children are getting valuable experiences through it. Above all, though it is provided for on these programs in regular sequence, do not let the worship period develop into an un-

variable routine. Here is a large amount of interesting related activity all tending toward the same objectives. Do not sacrifice the values of one for the other merely to get them all in.

**II. Construction.** The construction period begins with group discussions about helpers who come into the home more directly. These will differ with different groups. Some will have had servants in their homes. All will probably have had experience with some kind of occasional helpers. Encourage them to tell about these and try to develop ideals of right treatment, and of right attitudes and appreciations toward them. The story indicated for use, "Mother Anna Goes to Work," page 279, will help greatly. Tell the story first and then talk about it. It illustrates the rules of conduct the children have been learning in play, fairness, kindness and helpfulness which are fundamental to Christian relationships between employers and helpers everywhere.

Work on the bean bags should be filling them and closing the ends. The sewing should preferably be machine work for strength. Possibly some interested mother will do the machine work. If so, another contact is made with a friendly helper.

**III. Observation.** The observation work with the globe to show how the earth and the sun and the moon are related to each other in their movements, and the evidences of the great power that keeps them in harmonious relationship is of great value. Make a play out of it. Let one child be the sun, another the earth, and another the moon. Let the other planets and the stars have their places. Nothing could be of greater interest or have greater

teaching value. Here is as nearly proof of God's living enduring power as we can ever hope to attain.

For children's reading outside of school, "The Story of the Sun Car," page 131 of *Brooks' Readers*, Second Year, will be found of interest. Æsop's Fable of "The Sun and the Wind," page 103 of the same book is good to use. It is also easily dramatized. "The Sunbeams" story, page 324, again emphasizes the thought of service and the co-operative effort of natural forces for man's benefit.

**IV. Play.** The game, Bean Bag Hand-Over-Head, is described on page 310 in *Games*, by J. B. Bancroft.

*Competitive Play.* Here for the first time the group is divided and competitive play begins. This involves score keeping which means a truthful, fair record of outcomes. Such play teaches loyalty. It gives a greater incentive for earnest effort. The player no longer has himself and his own success only to think of. He must begin to think of his action as affecting others. This attitude of mind is essential to the Christian spirit.

A danger in competitive play to be recognized and avoided if possible is that zeal in winning success for his side may tempt the child to cheat or feel so elated over his success that he becomes arrogant and boastful. These are the great temptations throughout life wherever it becomes competitive. The Christian idea is, of course, not competitive but self-sacrificial. We see the first steps toward self-sacrifice in the desire to win for someone else. Later the individual strives to win for his school, for his community, for his state and

his country until he may become willing to lay down his life for the good of many. The beginning of this spirit may be made in the play of little children.

### TEACHER PREPARATION

Study the opening service as a whole until the thought which it emphasizes is clearly in mind. That thought is that God and man work together. Perhaps this will have to be put very simply indeed, but the thought may be made as clear as the child's basis of experience will permit. As illustrative of this the children may examine the plants from the seeds which they themselves placed in the earth. This will help to show them the part that man must take in creation. In preparation for developing this thought try to think through some questions you might ask. Jot down any such questions in your notebook because it is so easy to be diverted or forget what you have in mind in the confusion of the classroom.

A yard of denim a yard wide cut into squares of nine inches will make sixteen bean bags. These can be filled with corn or oats or beans. A pound of beans will fill four bags. Corn or oats are cheaper than beans.

If in estimating her time and preparation for this lesson the teacher should decide to omit either observation or play, let it be observation for this particular day. The thought in the observation activity may be and is emphasized in other lessons but the new idea in play should be introduced now. Do your very best for your side—that is the idea to be developed. Do your best fairly, do it kindly.

Possibly each small group needs a leader in this game in addition to the child who directs the game. Let this be group selected. This does not mean that the teacher is to leave all selections wholly to the group or to chance. Certain children will

put themselves forward every time while others will shrink into the background. If there is too great a tendency to this condition, face it openly in group discussions preceding the play time.

*The Teacher's Place.* It is the teacher's place so to visualize the needs of the whole group that she will direct thought and influence action toward justice and kindness. It is quite possible that she will sometimes have to interfere with authority, but an hour spent in helping a group to recognize its own problem and work out its own solution of the problem is of more value than many days of imposed adult control where implicit obedience is rendered to an uncomprehended rule. No pre-preparation can always meet such needs because no one can foresee exactly how certain situations will develop. At any given time the teacher must face them as best she can at the moment of their arising.

#### EQUIPMENT

A picture of the Sower, Perry Picture No. 510. Denim. Beans, corn, oats. Needles and thread. A globe.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

Practical Projects, Plays and Games, Calmerton, Gail.

**Stories:**

"The Cap That Mother Made," pages 8-14,  
"Mother Stories," Lindsay, Maud.

"The Servant of All," Keary, Annie and Eliza,  
page 82, *A Course in Citizenship*, Cabot and Others.

**Poem:**

"The Boy and the Wind," Zetterburg, page 105,  
*Brooks' Readers*, Second Year.

"The Wind," Rossetti, page 105, *Brooks' Readers*,  
Second Year.

## LESSON XVIII

### PROGRAM

#### I. Opening service:

Song—"I Should Like to Have Been With Him Then." No. 27.

Story—"Jesus Visits His Friends." Page 240.

Picture Study—"Christ in the Home of Martha and Mary," Perry Picture No. 7975.

Quiet Music—"To an Evening Star," Wagner.  
Victrola Record No. 18759.

Song—"Unselfishness," No. 73.

#### II. Construction:

Children's stories of neighbors, friends and teachers who come into the home.

Story—A Friend Visits Mother Anna, page 283.

Introducing the idea of Friends' Day.

Planning a program for Friends' Day.

#### III. Observation:

Planning a walk to observe trees.

The walk.

Story—"The Happy Oak Tree," page 318.

Poem for appreciation—"Trees," No. 61.

Developing thought about the service of trees.

#### IV. Play:

Developing ideas of playing loyally.

Story—"Winning for His Side," page 357.

Playing Bean Bag Pile.

Group estimate of conduct.

**V. The closing service:**

Song—"Giving Thanks," No. 21.

**TEACHING COMMENT**

*An Advance in Thought.* The thought advances to include another phase of home and community relation. The friendly teacher makes a visit. Every activity suggested for the day's work contributes to the idea of community service so that if it is again impossible to do all of the work suggested in observation or play, one or both of these may be omitted.

**I. Opening service.** Any teacher who wishes to do so may make use of the Bible story, "Jesus Visits His Friends," on page 240, and the song, "Unselfishness," after the story, "A Friend Visits Mother Anna," page 283. They would both be more effective there because the general line of thought had been motivated.

**II. Construction.** In developing ideas of many kinds of people who come into the home the thought of relatives will come first with children, then the thought of neighbors and friends. It is possible that the minister or the friendly visitor from some settlement house may be mentioned. The aim in encouraging children's stories such as these is three-fold: they serve to keep the thought close to childish experience which must be the starting-point in any instruction; they give the children opportunity to contribute in a vital way to the lesson; and they serve to increase the child's interest in and appreciation of the social forces in his own environment.

The idea of the friendly visitor who acts as a means of introducing the family to other friends

will probably have to be suggested by the teacher, but that is permissible as a part of the teacher's function to lead on to new knowledge. Instead of being a teacher, the visitor could be a friendly neighbor of a kindred religious faith and nationality. The greatest advantage in having this friendly visitor an American is that it brings the family more quickly into understanding harmony with American customs which is really what we wish to do.

*Friends' Day.* The course of study provides for special exercises on the last day. This day we have called Friends' Day. An exhibition of all handwork done during the five weeks is planned, also a special dramatization of the story of "The Little House that Became a Home." No teacher is to feel obliged to do this, but it can be made of value not only to the children, but to parents and friends, as well as to other teachers who may through it get a better idea of the objectives and methods of this type of teaching. There are many valid objections to exhibitions as such, but there are also many good reasons for having them. If it is thought best to have this Friends' Day, now is the time to introduce the story of "The Little House that Became a Home," page 360, and begin work on the dramatization. If this is begun at this time, there will probably be no time for the observation work, but if it is omitted to-day, make use of to-day's work to-morrow, as it represents an independent unit of activity.

**III. Observation.** The emphasis in the study of trees is not primarily a knowledge of species or economic value. The story the teacher tells, "The Happy Oak Trees," page 318, is designed rather to

emphasize the service the trees render and the goodness of God who provides for our welfare and enjoyment by giving them to us. How far this can be understood by little children is, of course, doubtful, and great care must be taken to keep the ideas concrete and related to their experience. For example, trees make nice, shady places for play. They are good for birds' nests. They make pleasant places for swings. They are nice to climb. They give us fruit—apples, peaches, pears, and nuts. We can't make trees ourselves, so God in his loving goodness makes them for us. We feel thankful to him, of course.

**IV. Play.** The playtime emphasizes again the idea of loyalty, of playing our very best for our side. Present the poster on which the three accepted rules for play are printed. Refer to these, giving some concrete illustration that has arisen in their own activities. Then play the game, "Bean Bag Pile." After the game tell the story "Who Won the Game?" page 357, to develop further the thought of loyal play. Try for a childish expression of the thought. Place the best childish phrasing of this on the board and leave it there for future reference. The child's phrasing is more meaningful to him than the teacher's expression.

**V. The closing service.** Make use in the closing service of any experience of the day's work as a basis for worship that has motivated gratitude or reverence or admiration for the good. Expression of these sometimes come from little children in fleeting fashion. The teacher needs an alert mind and an understanding heart to recognize and appreciate this real feeling.

## TEACHER PREPARATION

Determine whether or not the suggested program for Friends' Day will be made use of. If it is read the whole plan and adjust the work of preparation for it to the regular program. Explain the whole idea to the children now and work on it from time to time as occasion permits. The picture may be secured from The Perry Picture Co., Malden, Mass. It would be well to have a small copy of the picture for each child; but if that is not possible, then mount the picture on a poster and hang it on a level with the children's eyes. They may go in groups or singly to look at it. Read the song, "Unselfishness," page 73, for appreciation of the thought, then study it with the music. In preparation try to think definitely through the line of thought which the story illustrates. It is easy enough to tell a story but hard to be sure that some clear idea is the result. Some very surprising interpretations are placed by children on some stories. So make sure that the idea is clearly expressed in terms children can understand. A few simple questions will usually serve to reveal whether the meanings are made clear.

Plan in advance for the walk both as to time and direction. On pages 250 to 261 in *First Lessons in Nature Study* may be found some interesting information about trees. Some of the children may be able to read some of this for themselves. They may read also "The Little Pine Tree," page 14 in *Brooks' Readers, Second Year*. Think through a line of questioning to use in developing further the idea of loyal play. Learn the rules for the new game but have the book ready for reference.

## EQUIPMENT

Victrola Record No. 18759. Picture. Leaves of various familiar kinds of trees.

## ADDITIONAL SUBJECT MATTER SOURCES

## Books:

*Some Primary Methods*, Sloman, Laura, page 29 ("Planning a New Activity").

*First Lessons in Nature Study*, Patch, Edith, pages 250-261.

*Nature Study and Science*, Trafton, pages 134-142.

*Brooks' Readers, Third Year*, page 52 ("Shapes of Leaves").

## Stories:

"Why the Evergreen Keeps Its Leaves," page 153, *How to Tell Stories to Children*, Bryant, S. C.

"The Little Pine Tree," Smythe, L. E., pages 14-17, *Brooks' Readers, Second Year*.

**Game:** "Bean Bag Pile," page 303, *Games*, Bancroft, Jessie.

## LESSON XIX

### PROGRAM

#### I. Opening Service:

Song—"A Morning Prayer," No. 33.

Song—"Unselfishness," No. 73.

Story—Jesus Tells About Talking With Our Heavenly Father, page 242.

Bible Verse—"If ye love me, keep my commandments" (John 14. 15).

Song—"Father, We Thank Thee," No. 15.

#### II. Construction:

Talking about public buildings in the community.

Pictures of buildings and churches.

Story—"Going With a Friend to Church," page 286. Perry picture No. 1339.

Developing thought about the church by stories of buildings built for all by all the people.

Pasting pictures and the stories in the folders.

#### III. Observation:

Teacher and children stories about the stars.

Story—"The Stars and the Earth," page 321.

Poem for appreciation—"The Star," *Poetry for Children*, page 62.

Dramatization of the story.

**IV. Play:** Playing the story for Friends' Day,  
"The Little House That Became a Home."

**V. Closing service:** Song—"Hymn of Praise," No.

21.

## TEACHING COMMENT

**I. Opening service.** *The New Thought for the Opening Service.* We have developed an idea of God as a Spirit of love who is manifested in power, beauty and goodness, and though we have had song, prayer, and perhaps prayer experiences at different times, we come now for the first time to teach the thought of direct communion with God.

A true idea of prayer is a difficult one for children to understand. There is danger that they come to believe in a direct literal answer to all their requests. One or two experiences in which their prayers are not answered as they had been led to hope and believe they would be, shatter or retard their faith.

A true instance of this that has come within the experience of the writer is as follows: An intelligent child of eight had promised to help in a program at Sunday school, but on Saturday evening she developed symptoms of chickenpox and the mother said that she must stay at home the next day. The child said, "I'll ask God to make me well so that I can keep my promise." She did pray quite earnestly and in full faith to be kept well, but on Sunday morning she was ill and, of course, could not go to Sunday school. She was bitterly disappointed and disillusioned. She said: "I guess God doesn't care about me. I'll not bother Him again." The fault, of course, lay in teaching her to expect a direct, affirmative answer to prayer, yet any other conception of communion with God is extremely difficult to put over. But who can say that a little child should not be taught to pray?

For those who wish to teach children a formal

prayer, the Lord's Prayer is suggested. See page 242. Some simpler prayer might more nearly meet childish moods. See page 185. There are many such, some good, some very undesirable. Any teacher may feel free to substitute a simpler form of prayer than the Lord's Prayer. The thought of loving communion with God may be suggested quite simply, however, and left to grow throughout life.

**II. Construction.** The construction period may begin with stories by the children and teacher together of buildings in the community which all the people have helped to build for the good of all. These will probably include a government or city building, a library, a school, possibly a hospital, and a church. Lead the children to think why each one was built; that is, what need of all the people made them give money and labor for these buildings? Come at last to the church and help them to think why we build churches. Tell the story, "Going with a Friend to Church," page 286. Develop the thought further to show that going to church is one way to show love and gratitude to our heavenly Father. A story for the children to read will be found in *Brooks' Readers, Second Year*, page 27, "The Pilgrims Going to Church." Be careful not to discriminate in favor of any one church, but let the children tell of all religious bodies, Protestant, Catholic, and Jewish.

The work suggested for this period is with the folders which were made by each child in which to keep his stories and pictures. It is desirable to have these as nicely finished as possible for parents and friends to see. This may be used as a motive in getting them well done, but the chief motive, of

course, must be the child's own desire and interest in doing the work. Mimeographed copies of the stories which the children and the teacher have told together and the pictures of various kinds which they have collected may go in the folders. They may be placed in loose-leaf or pasted in as seems most desirable.

**III. Observation.** If the observation work is undertaken to-day tell the story of "The Stars and the Earth," page 321, and play again the little game of sun, moon, earth and stars, only this time name some of the stars, the North Star, the Dog Star, Sirius, etc., and place them in their rightful relationship. An effective little action play may be worked out by having the sun set and the stars appear one by one and the children may form some of the simpler constellations. For material about the stars read *Stars, Shown to the Children*, by Ellison Hawks. The poem for appreciation, "The Star," effectively turns the thought to the goodness of God who plans and controls wisely for all.

**IV. Play.** It is suggested that the play period be given over to the continued work on the dramatization of the story of "The Little House That Became a Home," for Friends' Day. Some part of each day from now on must be given to this, but do not always give over the same period to it. Tell again, using as far as possible the same phrasing as in the original telling, the first part of the story, then play it. Work first for the right conception of the action, then for the wording. Work over the wording until an acceptable form is reached or use the suggested wording, but do not so insist on any certain form of work that all childish spontaneity

and naturalness are sacrificed. As to costuming and properties, keep these as simple as possible. Use the play house for the little house and place a screen before it until ready to show it. Enlist the help of mothers or older sisters with the costuming. Each child must have some part in the Friends' Day program, however small. Help all to feel that this is a class undertaking. Give full opportunity for group planning. Let them choose their own committees to take responsibility for various activities of the day.

#### TEACHER PREPARATION

Think through a way of developing the idea of prayer. Select or write a simple prayer for children unless you wish to use the Lord's Prayer. Allow ample time to teach whatever prayer you select.

In preparing to develop the thought of the church, get clearly in mind most of the public buildings the children are likely to mention. Be prepared to tell very briefly why each one has been built. If the church is not mentioned, the teacher may speak of it as a very important building for a certain purpose. Draw out the children's ideas of that purpose. Then add any information that seems lacking and tell the story, "Going With a Friend to Church, page 286.

For the work on the folders have loose sheets of paper to give out on which pictures may be pasted. Mimeograph the children-and-teacher stories if possible and give each child a copy for his book. If this is not possible, then have a copy of all the stories placed in a folder for exhibition on Friends'

Day. Mark this as the work of all. The book referred to in Section III, "Stars," or some similar book, should be consulted in preparation for the observation period. There is not enough accurate knowledge conveyed by the story.

#### EQUIPMENT

Pictures of public buildings. Pictures of churches. Paper cut folder size. Paste. *Brooks' Readers, Second Year.*

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*Nature Study and Science*, Trafton, pages 112-121.  
*Childhood and Character*, Hartshorne, Hugh, page 172 (Worship of young children).

##### Prayer:

A Child's Prayer.

"Now I lay me down to sleep,  
I pray thee, Lord, my soul to keep.  
Thy care be o'er me through the night  
And guard me when again 'tis light."

## LESSON XX

### PROGRAM

#### I. Opening service:

Song—"A Morning Prayer," No. 33.

Song—"Our Dear Church," No. 76.

Story—"Adulham's True Prayer," page 242.

Bible Verse—John 14. 15.

Quiet Music—"To an Evening Star," Wagner.

Victrola Record No. 18759.

#### II. Construction:

Reports of those who care for the collection tables.

Story—"Sharing Home," page 288.

Developing ideas of how children may help others by sharing their homes.

Making a bean-bag board.

#### III. Observation:

Planning a walk to observe flowers.

The walk.

Story—"Roger and the Flowers," page 225.

Developing the thought of God's goodness in giving us beauty.

#### IV. Play:

Developing the idea that playing a story is a game.

Applying the three rules for play to dramatization.

Adding the new rule to the other rules.

Dramatizing the first act of the play for Friends' Day.

#### V. Closing Service:

Song—"Giving Thanks," No. 21.

#### TEACHING COMMENT

**I. The opening service.** The opening service continues the thought of the church and of prayer in both song and story. The thought of the story, "Adulham's True Prayer," page 242, is that true prayer is obedience to law and faith and joy in God; not seeking or asking for favors. Little children cannot fully understand this, but like so many other great spiritual truths it will grow more meaningful to them throughout life. Simplify the story if necessary but do not sacrifice the essential truthfulness.

*The Value of Formal Prayer.* There is little value in a formal prayer learned as a matter of routine and repeated parrotlike without recognized need or spiritual longing. Many people believe that it is beneficial just to know the words of the prayer so that when the need arises in the course of life experiences a means of expression will be at hand. No one can determine for another his duty regarding such teachings. Teaching material for both ways is presented here and each teacher is to feel free to do as she thinks wise and best. A suitable song, that is, one with a harmonizing thought, or some of the beautiful instrumental music at the back of the song book, may be substituted for the quiet music.

*The Value of Music.* People also differ as

regards the use of music. Some wish to help children to understand it; others maintain that it should be listened to quietly without comment, while still others believe that a child should always associate bodily activity with music, that is, that singing and dancing are the natural interpretative means for young children. As in the case of formal prayer each teacher must determine her own course of action as regards music.

**II. Construction.** This is the day for the reports of the various committees that during the week have been caring for the collection table and clearing up after the work periods. These are important because through these willingly assumed responsibilities there is opportunity in training for self-direction and self-control. When the work has been well and faithfully done aside from being of inestimable value to the worker, it becomes a valuable object lesson to every member of the group. Let the reports be so presented that the whole group shall have opportunity to judge whether or not the work has been well done. An adequate reward for good work is group and teacher approval and a sense of personal satisfaction. Such rewards are inherent in the situation. Consequences, like rewards, should be also inherent in the situation. If the work has been poorly done or neglected, let it be clearly recognized and group disapproval expressed. One of the outcomes of proven trustworthiness is public confidence and greater opportunity. The individual who does one piece of work well will naturally be trusted to do greater things while the shirker is not trusted again.

In further planning for Friends' Day, be careful to minimize the idea of an exhibit and emphasize the thought of service to parents and friends. Let the thought be one of effort to do something very well, to make others happy. Let this be based first on a spirit of fairness. Much has been done for them, let them take this chance to do something in return. Base it also on the desire to show loving appreciation. Spend some time in developing this attitude toward Friends' Day. Plan in detail for various kinds of work and reports. Let this last day focus effort of all kinds.

*Purpose of Children's Planning.* There is a great difference between teacher planning alone and teacher-and-group planning together. It is far easier for the teacher to plan alone. It is of far more value to the children to do the planning with each other and the teacher. The teacher's purpose is not to secure a fine exhibit which shall do her credit, nor even to provide a pleasant, instructive hour for parents and other teachers, but it is first, last, and always to make opportunity for the child to assume responsibility; to give him a chance to practice the ideals of conduct she has held up as desirable and instruct him—lead him on to new knowledge, higher ideals, and better habits.

Plan definitely whenever that is possible so that the same problem may not come up again and again. The new committees which take charge of the various activities on Monday of the last week are to be held responsible for their being in good shape for Friends' Day. Begin to formulate the program for that day in group discussion. Print the partial program on the board. Say that it can

be changed if it seems best to do so. It falls naturally into two parts—the exhibit and the program of music and dramatization. Without making such a statement, however, so encourage the children to plan the day that they will recognize for themselves the things they can do. This will help them to feel that this is their undertaking. They will at once be more vitally interested and benefited than if they had been told what to do. Only a beginning in planning may be made at this time. The planning may go on all of next week but let the beginning be definite and suggestive.

The story "Sharing Home," page 288, marks the change of emphasis from the thought of all kinds of home helpers in the community to the thought of what children can do in return to make the home a good force in the community. A discussion of other ways of sharing home that will further develop the idea may follow the story. The work period may be devoted to finishing any uncompleted work. It would be well if some of the older boys and girls could make a bean-bag board, for that will be needed in the games for next week. It could be made of heavy cardboard if they are unable to cut wood. A square opening is easier to make than a round opening and is quite as serviceable. If a bean-bag board cannot be made, they may substitute the game of "Bean Bag Basket" which is almost as desirable.

**III. Observation.** Plans for a walk cover the same points as before. Allow about twenty minutes for the walk. The term "flowers" is elastic and may include blooming weeds. It would be a very valuable experience for the children if some kindly

person would invite them to his garden or his greenhouse and explain it to them and give them some flowers. But if this is impossible, take them to a park or just for a walk along the street to look at flowers. Let there be a clear understanding in the beginning as to what they can pick. On the return to the classroom develop the idea of the service the flowers render. They give happiness because they are beautiful and fragrant. They give honey for the bees. They hold the seeds that make more flowers. On pages 20 and 33 of *Brooks' Readers, Second Year*, may be found flower stories that children may read for themselves which will help to make these ideas clearer. Suggestions from the children as to ways and means of showing gratitude for the flowers might cover such points as these: how and when to pick flowers, how to share them with others, and how to care for them in the gardens.

**IV. Play.** Dramatizing a story is really a game. The same rules of conduct which apply to games must be observed. Especially is this true of the last rule, "Play your best." Talk over the rules again, recalling the first three, and add this fourth rule to the others. In place of a new story let the children recall some of the play stories which have been told to illustrate the spirit of doing one's very best. If any situation has arisen in the course of experiences of play or work which has illustrated the need for doing our very best, make use of it in developing this thought. It will be more effective than many illustrations that fall outside of childish experience.

Try to get the first act of the play for Friends'

Day quite well in hand at this time so that the work on the second act may be taken up on Monday.

#### TEACHER PREPARATION

Preparation for this lesson calls for the teacher's attention in advance to the various interests of the children, the care for which has been entrusted to them. She must have well in mind both what has been well done and what remains to be done, not that she herself will report on these but that she may know and be able to judge rightly independently of the children's opinions. This will enable her also to suggest possible improvements or new undertakings along these lines. Preparation should include decision as to the prayer to be taught and a few leading questions to be asked in developing thought about why and how children can share their homes; about appreciation and gratitude for flowers; and about the last rule for play.

**Importance of these questions.** Upon the teacher's ability to formulate questions that will stimulate and direct thinking along the desired lines will depend in large measure her success in this work. No one can do this work for her because no one can know her precise situation. In developing thought avoid moralizing, nagging, and carping criticism. Be helpful with just commendation, with needed information and with right interpretation of experience. The general line of thought to be developed and some of the questions are indicated but no one can foresee clearly enough exactly how different groups of children will respond to different situations, to be able to say just what questions should be asked.

Make preparation for the walk to observe flowers by asking someone who has a flower garden or a greenhouse to invite the children to come and see his flowers. If this is not possible, then take a variety of flowers and some flower pictures to the classroom. The outside contact is far preferable both because it provides for greater activity and because it establishes another social contact. Try to have clearly in mind some of the stories used to illustrate loyal play. The stories, "Jan Does His Best," page 275, and "Winning For His Side," page 357, are suitable for use at this time.

#### EQUIPMENT

Victrola record No. 18759. A square of heavy cardboard 21 x 21 for the bean-bag board. Flowers of various kinds or pictures of flowers.

#### ADDITIONAL SUBJECT MATTER SOURCES

##### Books:

*A Project Curriculum.* Wells, Margaret, pages 99-120 ("Planning Activities").

*Nature Study and Science,* Trafton, pages 3-45.

##### Stories:

"The Three Cakes," from the French, page 35,  
*How to Tell Stories to Children,* Bryant, Sara C.

"How Spot Found a Home," page 123, *Here and Now Story Book,* Mitchell.

"Boris Walks Everyway in New York," page 266  
*Here and Now Story Book,* Mitchell.

"Five Little Babies," page 293, *Here and Now Story Book,* Mitchell.

**Games:** "Bean Bag Pile," "Bean Bag Basket Relay," pages 303, 304, *Games,* Bancroft.

## LESSON XXI

### PROGRAM

#### I. Opening service:

Worship Service—"God's Good Gifts," the hymn book, page 116.

Song—"We Thank Thee," No. 19.

Story—"Jesus Tells of God's Care for the Lilies," page 245, Picture, "Consider the Lilies," Perry Picture No. 3264.

Song—"Gifts of Love," No. 29.

Quiet Music—"Traumerei," Schumann, Victrola Record No. 45102.

#### II. Construction:

Choosing new committees for the care of the collection and care of equipment.

Children's stories of what they can do in the home.

Story—"Saturday's Work and the Picnic," page 290.

Developing ideals of sharing in effort in the home.

#### III. Observation:

Children and teacher stories of beautiful things hidden in the earth.

Story—"The Story of Coal," page 329.

#### IV. Play:

Choosing and playing a new game.

Story—"Learning to Try Again," page 366.

Developing ideas of the rule, "Play bravely."

Playing the second act of the story for Friends' Day.

#### V. Closing Service:

Song—"This Is My Father's World," No. 14.

#### TEACHING COMMENT

*The Work for the Week.* This is the last week of the course. It should be largely a summing up and rounding out of the activities and experiences of the entire course. Some new work is provided for but in the main it but re-emphasizes familiar thought.

The worship services have been planned throughout to re-emphasize, in what is usually considered a more religious spirit, the thoughts and experiences arising out of construction, observation, and play activities. In these services an effort has been made to make a little clearer the ethical principles Jesus taught. It is hard to bring these within the understanding of little children, yet no course in religion can be complete without them.

In construction the emphasis for the fifth week is placed on such activities as help the child to recognize his opportunities to share in the duties and privileges of his home. Previous to this the emphasis in thought has been on what the community does for the home and what fathers and mothers do for the home. The religious thought dominant throughout the constructive project is one of interdependence and, because of such interdependence of obligations, to return service in a spirit of appreciation and gratitude.

In observation, the new phase of thought has still to do with Nature Study but with such things

as are hidden in the earth which may not be used until man does his share of work in finding and adapting them to his service. The religious thought is the same as it has been, that of God's power and goodness in providing for man's needs together with the thought of man's need to appreciate and co-operate with God for his own welfare. Religious attitudes of reverence, gratitude, and faith should have been encouraged by the observation.

In play activities the new phase of thought is one of courageous, persistent effort. It is the last of the five qualities emphasized in the course which play may be made to encourage. The five rules which we hope have been illustrated in experience have to do with fair play, kindness, helpfulness, loyalty, and courage, all of which are fundamental to Christian character.

The fourth form of childish interest which has to do with inquiry or conversation has been emphasized throughout the course in discussions where the work was planned, conduct estimated, rules for conduct recognized and accepted, and experiences related. There is no new phase of this activity for the last week.

*Religion a Growth.* In teaching religion there is no attaining a conclusive goal. We can hope only for evidence of growth in appreciations of the good, the beautiful, and the true; of growth in the knowledge of race experience; and of development of skills in self-control and self-direction in a good fashion. But at the best these can mark but a beginning in the development of Christian character. We must be content if we can see any evi-

dence of growth along these lines in the children who are under our care.

**I. Opening service.** The worship service on page 135 of the song book may be used at this time and the story, "Jesus Tells of God's Care for the Lilies," page 245, may be incorporated in it. It contains no new material except the words of the leader. If the children cannot read easily, it will be well to go over the words of the song with them to make sure that they understand. The observation of flowers on the Friday before will give meaning to this service. It will be well to recall the Bible verses that have been learned by having them repeated either in concert if all have learned them or by individuals who remember them. If some time has been given to these every week, this will not be hard to do but unless regular drill work has been done it is useless to attempt it now.

**II. Construction.** On Friday the story for the constructive period introduced the thought of the child's place in the home as one who has something to share with others. To-day that thought is continued by the suggested story, "Saturday's Work and the Picnic," on page 290. This has to do with shared effort of work and play. It may be introduced and followed by stories of the children of similar experiences. Out of these the teacher may develop appreciations of service for each other and the idea that homes are not merely places where parents work and care for the children but children can do much to make home a pleasant, happy place to be. The work time is purposely left free for suggestions for new activity in order to

give opportunity for finishing and clearing up all projects. Thursday of this week should see all attempted work finished to the very best ability of the group.

**III. Observation.** Begin the new work in observation by questions that will lead the children to think of the things we need and use that are hidden in the earth. There is a long list of these including gold, silver, jewels, coal, oil, and iron. Look about the schoolroom and ask where we got the different things in use there—the nails for our house, the gold and platinum for our jewelry, and the coal for our furnace. Write these on the board as they are mentioned, then draw from the children what knowledge they have of sources and means for getting these. Their knowledge will be meager. "The Story of Coal," on page 329, will help to enlarge knowledge. Then try to develop further the thought of God's care and love that so provides for our well-being and for the share of effort we must make to secure them.

**IV. Play.** It is not desirable to give over all of the playtime every day of this week to preparation for Friends' Day but try to secure some time for rehearsing the second act of the play to-day. Go about it exactly as you have gone about plans for dramatization of other stories. Do not overstress the necessity for more careful work on this play till the children become self-conscious but let their efforts be spontaneous. A dramatized form is supplied on page 360, but it is given merely to aid in action and effect. To have little children memorize these words would make the play mechanical. Help them to get clear ideas of action and thought,

then encourage them to use the words that express their ideas.

In the group estimate of conduct develop the thought of courage in playing and begin work toward the formulation of the fifth rule for play which shall be, "Play bravely."

#### TEACHER PREPARATION

Read with care the section on "Teaching Comment" on page 195, and try to judge how your situation measures up with the requirements of the whole plan. See where your situation differs. Do not feel discouraged if you have been unable to do all of the work suggested and do not try to crowd in to the last week too many of the things you hoped to do. With this judgment of the situation in mind select the lines for emphasis for this last week. Go over the service, "God's Good Gifts," for any special emphasis it may have on the experiences of the children in their observations of flowers. Sometimes it might be well to stop and talk about personal experiences and again it will be better to go through the service and trust to it entirely for the right effect.

In selecting the new committees for the week, the children who have not served on the committees should be chosen, since every child should have his chance at this training. The children's stories of what they can do at home come first in the development of thought. Then the story to enlarge information, then ideals of conduct that give motive and meaning to greater effort. This is the invariable order of procedure.

The purpose of bringing attention to that which

is hidden in the earth is not primarily to increase knowledge. We begin with coal and iron and oil—these essentials to modern life. Then we think of the workers, how they serve. If in preparation the teacher will read through all of the observation work suggested for this week, she will be helped in introducing the subject. If conditions are such that she cannot visit a mine or a foundry or a mill or anything connected with the subject, then she must study to adapt her peculiar resources to her need. Do not begin with coal if you have no means of contact with the subject, but samples of various kinds of coal are not hard to get, and pictures of mines and miners are easily secured. Think through a line of approach to the subject before undertaking it.

Refer to your notebook for a record of such situations as may have arisen in the course of play that shall illustrate the need for the new rule, play bravely. Use these whenever possible, since the children will appreciate them. There are many good stories suitable for use that illustrate courage and persistence. One which the children may read for themselves may be found in *Brooks' Readers*, Second Year, page 128, but try first for recognition on the part of the children of the need for courage. Then tell the story, then develop the ideals in its application to your peculiar situation. Refer to your note book for pertinent situations.

#### EQUIPMENT

Samples of various kinds of coal. Pictures of mines and miners. Equipment for whatever hand-work is being completed.

## ADDITIONAL SUBJECT MATTER SOURCES

**Books:** *Nature Study and Science*, pages 97-104 ("Rocks and Mines").

**Stories:** "The Boy Who Wanted to Learn," Washington, Booker T., page 78, *Ethics for Children*, Cabot.

**Poem:** "Which Loved Her Best?" Allison, Joy, page 35, *Children's Poetry*, Sec. IV, Bruner and Huber.

## LESSON XXII

### PROGRAM

#### I. Opening service:

The service in the song book, "In Our Homes," page 116.

Song—"Showing Kindness at Home," No. 69.

Song—"God's Gift of Day," No. 10.

Story—"Jesus Tells How to Show Love for God," page 246.

Bible verse—Inasmuch as you have done it unto one of the least of these . . . ye have done it unto me (Matt. 25: 40).

Quiet Music—"Traumerei," Schumann, Victrola Record No. 45102.

#### II. Construction:

Children's stories of things they do at home to help keep order.

Story—"The What-Not Box," page 293.

Developing ideas of order.

Recalling the story of "The Stars and the Earth."

Marking and putting names on the objects on the collection table.

Making costumes and properties.

#### III. Observations:

Developing ideas of our helpers who dig in the earth for coal.

Story—"The Miner and His Helper," page 331.

Developing the idea of co-operative effort—God's work and our share of work.

**IV. Play:**

Children and teacher stories of playing bravely.  
Poem for appreciation—"Suppose," Cary, P.,  
*Children's Poetry*, Sec. II, page 96.  
Story—the second act of "The Little House That  
Became a Home."

Playing the story.

**V. Closing service:**

Song—"My Day," No. 72; or, use the service  
on page 116 of the song book as indicated in the  
opening service. Adapt so that part of it is used  
now.

**TEACHING COMMENT**

**I. Opening service.** The worship service on page 116 of *A First Book of Hymns and Worship* called "In Our Homes," is suggested for use to-day and to-morrow. But another program is suggested also in case the particular book mentioned is not available. Almost all of the material in this service is familiar to the children. It is possible that this service might be made use of on Friends' Day. The suggested story, "Jesus Tells How to Show Love for God," page 246, may be substituted for the story in the service. If any question or discussion follows the story, the teacher may develop the thought of service and helpfulness as a means of showing love. Make use of concrete illustrations of such things as little children may reasonably be expected to do.

**II. Construction.** The thought for the construction period centers about the same idea. There are a few things that little children can do at home

that are extremely helpful, such as putting away their own playthings, doing what they are asked to do at once, caring for their pets and generously, helping each other. The story, "The What-Not Box," page 293, illustrates one phase of what they can reasonably be expected to do, but the ideal of an orderly home, the desirability, the beauty and peace of order is not one that appeals greatly to children. They are as happy, and sometimes far happier, in a disorderly home than they are in one where everything has a place and the mother insists on its being kept in its place. So an effective appeal to them to help in making home happy and comfortable by taking care of their own things must be put on some other basis. An appeal can be made in part to their love for their mother, in part through the satisfaction and desirability of care for their own pets, in part through pride, and in part through a recognition that things work together in better fashion if each one helps to keep order. If the story of the "Stars and the Earth," on page 321, is recalled and they play again the little game of "Sun, Planets, Stars and Earth," the teacher may draw an analogy between an orderly universe and an orderly home. Perhaps this will help to better appreciations and habits. But so much depends upon the home and the mother in any experience like this that a teacher alone can hope to accomplish little. But at least the idea of order may be applied to the schoolroom activity.

Again the work period is left open for any completion of undertakings for the exhibit or any work connected with properties and costumes for the play. If the mothers are asked to help make cos-

tumes, let the need be recognized by the children and the request for help come from them. This will help them to recognize more clearly the constant need for an interchange of help between the members of a family.

**III. Observation.** The observation work is a continuation of yesterday's thought but greater emphasis is placed upon man's share in securing all the good things that lie deep in the earth. Pictures of miners with their lamps in their caps and of the donkeys or horses that are taken into the mines to toil will help to make the thought concrete. There will be many places, especially in the city, where the word "mine" will have absolutely no meaning for a child. A game based on the activity of mining will help some to make the idea concrete. Base a game on the story, "The Miner and His Helper," on page 331.

*Motive in Using the Story of a Mine.* Of course there can be here no wish to give a little child a knowledge of the mining process more than to create in him the feeling that in such occupations there are many people working hard to make it possible for him to have warmth and comfort in his home. It is the mutual interdependence that we want the child to recognize that he may come to feel some responsibility to do something in return. To this feeling of interdependence may be added also the thought of man working with God to make people happy and comfortable.

After the pictures and stories and possible game, develop in greater detail the thought of God's goodness and of man's share in helping God.

**IV. Play.** In developing further ideals of cour-

age and persistence in play, use well-known illustrations drawn from experiences in the classroom and from stories the children themselves have read. The story, "The Little Shepherd," by Lindsay, *A Course in Citizenship*, page 69, will help in developing the idea. Keep constantly before the children's eyes the four rules for playing. If one is violated, it becomes a question for the whole group to consider. Sometimes these rules may be very flagrantly violated and the children remain totally unconscious of it. In such case the teacher should point out such violations. She may not decide alone what is to be done about them, but there can be little progress in practice unless someone holds up a higher ideal.

Just how much rehearsal of the play for Friends' Day is needed will vary with different groups. Some may need more drill than others. Those who need much drill must omit something from the regular program to make place for it. What shall be omitted should be quietly determined by the teacher. A full hour's time should be required for the rehearsal of the second act.

#### TEACHER PREPARATION

It would seem wisest for the teacher to determine in advance whether or not she will make use of the service "In Our Homes" or use the story and songs as usual. Of course we wish to encourage pupil purposing, but there are certain values which must not be sacrificed. A suitable song or service cannot be determined by the children alone because they cannot know just what emphasis in thought is needed.

In preparation, then, let the teacher make choice of the material for the opening service and have clearly in mind the points she wishes to emphasize. Recall the story of "The Stars and the Earth," on page 321, and make use of it to illustrate the need for orderly arrangement and action among members of the family. Think through some questions that will not only develop the thought of the story but will help make its practical application possible, if not at home, then in the classroom. Plan for a means of asking help from mothers and friends in making costumes that shall put some responsibility upon the children.

Study the directions for playing "Bean Bag Pile," found on page 303 of *Games*, by Bancroft. A new game always requires a greater time for teaching. Make the children responsible for dividing the group, selecting a leader for each side, keeping score and playing fairly. If trouble arises, it becomes the function of the whole group to correct the wrong and restore harmony. In preparation for rehearsing the play for Friends' Day, see that certain necessary stage properties are secured. These need not be many or varied but the teacher should get together such as are absolutely required.

#### EQUIPMENT

Victrola record No. 45102. Material for costumes. Properties. Pictures to cut out and mount of miners and their helpers. Scissors and paste.

#### ADDITIONAL SUBJECT MATTER SOURCES

**Books:** *The Organization and Administration of Playgrounds and Recreation*, Nash, Jay B., pages

48-60 ("Play Objectives"). A. S. Barnes and Co.,  
N. Y.

**Stories:** "The Jack O' Lantern," Abbott, Jacob,  
page 68 of *Ethics for Children*, Cabot.

"Children of Good Neighborhood Street," Per-  
kins, page 14 of *Knights of Anytown*.

"The Story of Cedric," Harrison, Elizabeth,  
*For the Story-Teller*, Bailey.

## LESSON XXIII

### PROGRAM

#### I. Opening Service:

The service in the song book, "In our Homes," page 116; or,

Story—"Jesus calls Himself God's Helper," page 248.

Poem for appreciation—"Which One Loved Her Best?" J. Allison, page 376.

Song—"Our Big Helpers," No. 75.

#### II. Construction:

Talks about the program for Friends' Day.

Making a list of friends to invite.

Writing the invitations.

Story—"What Went Into the What-Not Box." page 295.

Developing ideas of what is right and fair with the neighbors.

#### III. Observation:

Talking further of things hidden in the earth,

Story—"A Story of Gold," page 333.

Developing further ideas of co-operation between God and man.

#### IV. Play:

Plans for the Friends' Day.

Rehearsing the two acts of the play for Friends' Day.

Practicing the songs for the play.

#### V. Closing service: Song—"My Day," No. 72.

## TEACHING COMMENT

**Utilizing the Child's Interest.** If the children are entering heartily into the plans for Friends' Day their whole interest will be centered about it. It is advisable, then, to make use of that interest to the fullest extent. Though the teacher must have quite clearly in mind possibilities for a program, she should not announce these until the children have spoken of their plans. These plans should include such points as whom to invite and the form of invitation; who shall write the invitations and who shall deliver them; other features of the program; all of the songs to be sung; the showing and telling about the collections; special reports of favorite activities and stories and greeting and seating guests. As these are suggested they may be listed on the board under the general heading, "Plans for Friends' Day." Let the program evolve slowly out of these plans. In another place on the board write, "Program for Friends' Day." The one feature already determined upon for the day is the dramatization, so write on the program: Play — "The Little House That Became a Home." Then ask, "Is that enough for a program? If not, what else shall we do?" Of course all suggestions cannot be used. Group approval after the suggestion has been considered fairly should determine what is to go on the program. The teacher's function here, as always, is to guide and direct to greater knowledge and judgment, not arbitrarily to decide questions. There will be times, of course, when she must make decisions, but the children should be helped to recognize need, weigh possibilities, and make decisions. The first question perhaps will

be, "Whom shall we invite?" After that, "What shall we say in our invitation?" Some very simple form should be chosen, then written and later delivered. Discussion of how to treat invited guests and the selection of a reception committee might follow. "Who shall talk to our guests?" "What shall he talk about?" "Shall we entertain them with music?" "If so, what songs shall we sing?" "Shall we show them what we have been doing?" "If so, who shall guide them about?" As these questions come up certain individuals or groups should be selected to do these things. In this manner think through all the details of the program. Finish it as nearly as possible while interest is high, even if the other activities for this lesson are postponed.

Recall the story of the "What-Not Box" and tell the continuation of it, that is, "What Went Into the What-Not Box," page 295. Develop more clearly the idea of co-operative planning in the home suggested by the council idea.

*Teaching Obedience.* At no time in the course has the ideal of unreasoning, implicit obedience on the part of children been upheld but, rather, the ideal of a reasoned thoughtfulness and self-control. Even little children can be helped to self-control. There are times when they must obey unquestioningly just as adults must obey certain laws, but practice in self-control and self-direction is of far more value in training them for effective, happy living and for self-reliant character.

**III. Observation.** The observation period is again given to thought of the good things hidden in the earth. Gold, silver, and jewels are familiar

to all. Show how these lie deep in the earth much as does coal and how absolutely essential are man's efforts in getting them out and making them of value to all people.

The adapted story of "Midas and the Golden Touch" may be used, but it does not emphasize the thought we have been emphasizing. It does emphasize the thought of the true values of money and conveys a valuable lesson that is well within the scope of childish experience. The teacher must guard here to keep the thought very simple and the vocabulary more simple still, and to keep the ideas such as have to do with childish interests. She will probably find that the children have some very definite ideas about money and a very real interest in it. Nearly all have some simple jewelry. All have been given gifts at one time or another and all feel more or less the relationship between those who give and those who take. What is new to them in this relationship are ideas of the mutual obligations that arise between the giver and the one who accepts.

**IV. Play.** Further rehearsal of the play for Friends' Day should include the two acts gone through with as a whole for the first time. After the practice, give opportunity for the children to criticize their own performance and make plans to improve it through group estimates of conduct. It is far more important for them to recognize some measure of responsibility and make some effort to perform well of their own desire and initiative than it is to produce a creditable performance that has been planned and executed by the teacher. It might conceivably be better to have the play a failure

according to adult standards if it meant that the children had put it through to the best of their ability. At such a group conference the teacher should be prepared to point out wherein she thinks action could be improved; to advise with individuals as to how to do the work better, and to stimulate thinking on the part of the children without actually saying, "Do it this way," or "You must not do so-and-so." The same rules of fairness, kindness, helpfulness, loyalty, and courage that they have worked out for themselves in all kinds of play experiences apply to this play experience. The words of the song suggested in the dramatization should be memorized.

#### TEACHER PREPARATION

It would never be wise for the teacher to depend entirely on group planning. Keeping her objectives well in mind she must think through a method of approach and a definite outcome for each situation. The group objective is to plan a program for Friends' Day. The teacher's objective is to plan for the group planning.

It is quite possible that both the story of "What Went Into the What-Not Box," and the observation story will be crowded out until to-morrow by the necessity for getting the project of the program well in hand. This is of little consequence. Take all of the time if need be to secure active, interested, co-operative effort.

#### EQUIPMENT

Paper. Envelopes and pencils for invitations.  
Simple pieces of gold and silver.

ADDITIONAL SUBJECT MATTER SOURCES

Stories:

"The Stepping Stones," Lindsay, Maud, page 11, *More Mother Stories* ("Self-Help").

"The Larks in the Cornfield," Bryant, page 80, *How to Tell Stories to Children*.

"Midas and the Golden Touch," page 69, *Stories Children Need*, Bailey.

## LESSON XXIV

### PROGRAM

#### I. Opening Service:

Song—"Morning Prayer," No. 32.

Song—"This is My Father's World," No. 14.

Song—"Showing Kindness at Home," No. 69; or,  
The Worship Service—"Jesus the Children's  
Friend," hymn book, page 131.

Recalling the Bible verses.

#### II. Construction:

Developing ideas of the courteous treatment of  
guests.

Choosing committees to serve on Friends' Day.

Finishing the program.

Finishing details of work of all kinds.

#### III. Observation:

Reports of the committees in charge of the collection  
table, the flowers, the pictures, and the story-  
books.

Choosing someone to tell about each of these for  
Friends' Day.

#### IV. Play:

Choosing songs to sing on Friends' Day.

Choosing games to play to entertain friends.

Rehearsing the two acts of the play.

#### V. Closing service:

##### TEACHING COMMENT

**I. Opening service.** The formal opening service  
which is indicated may be used or it may be ex-  
changed for a selection and rehearsal of familiar

and best-loved songs for Friends' Day. Certain qualifications should influence this choice. First, is a song familiar to all? second, do they sing it well? and third, does it say something they think their friends will like? Make definite choice and fill in the numbers on the program on the board. In similar manner recall all of the Bible verses which have been learned and indicate a place on the program for them. If the children have enjoyed the quiet music of the phonograph they might at this time choose one of the selections for their friends. It is possible that some child will remember and be willing to tell one of the Bible stories that have been told. Let the teacher recall with the entire group some of these stories, using pictures that illustrated a particular story to help in the recall.

**II. Construction.** In a similar manner plan for Friends' Day at the construction period, such part of the program as has to do with constructive activities. These, of course, have had to do largely with making the playhouse and the interests of the family who have lived in the house and who are represented on the program by the dramatization of the story of "The Little House That Became a Home." Some one child may be chosen by the group to act as announcer for this play; that is, he may tell as best he can about why and how the playhouse was built and say that the play which follows is given that their friends may better understand what they have tried to do. Other children may be selected by the whole group to show and explain the playhouse to visitors later on Friends' Day. Take some time to help the children understand

what they are to say to visitors. The teacher may develop ideas in this connection of the courteous treatment of guests and the thought that by entertaining their friends in such manner they are showing appreciations and giving some return service for much that has been done for them. Omit a formal work period at this time and go forward to observation experience.

**III. Observation.** What shall go on the program for Friends' Day to show what has been done in observation? The group may choose one child to tell about various phases of this work or one child may be chosen for each phase of the work. Then, as was done about the playhouse, try to help the chosen representative to think of what he should say. Here the teacher is a member of the group and as such has an opportunity to suggest ideas. She is to bear in mind that this kind of thoughtful recall of what and why certain things have been done is not primarily to fit the children to talk clearly and interestingly before visitors. They will probably forget and stammer and neglect to say what she would like to have said, but here is her chance to re-emphasize with the children the ideas she has so faithfully tried to make them understand. The motive she holds up before them now for remembering is the desire to serve and please their guests, but her real objective is to fix in their minds the ideas and responses she has tried to arouse in all of these observational activities.

The outcome of this period must be a decision as to how the observation work is to be represented on to-morrow's program. If certain children are chosen to tell about the work, then help them to think clearly of what they are to say. Keep a record

of all persons so chosen that each name may go on the program.

**IV. Play.** In like manner have some child chosen to tell about the games that have been played and the rules for play that they have worked out. Have the group select a favorite game and play it as a part of the program. When all this is done the program for Friends' Day should be quite clearly outlined on the board. The teacher may arrange it as she thinks best. A suitable arrangement is indicated in Lesson XXV.

#### TEACHER PREPARATION

In preparation for this lesson the teacher needs to spend some time in an effort to get clearly in her own mind the principal objectives of this course and how each form of activity emphasized and accomplished these objectives. Turn to the projects as outlined on page 20, and review there the objectives as indicated for each phase of activity. These outcomes are indicated by such terms as "appreciations," "attitudes," "ideals," "habits," and knowledge. Each form of activity has been participated in because it contributed in some way to one or all of these outcomes. What in the way of deeper appreciations, kinder attitudes, higher ideals, better habits, and clearer knowledge of things religious did the children get out of the constructive work? What out of observation, of play, and of planning, estimating and judging in conversation? These activities were not undertaken just to keep the children happily entertained nor just to illustrate moral lessons. They have

constituted the child's life, his continuing basis of experience out of which he builds character. Such instruction as he has been able to receive and transmute into character he has been able to receive because the experiences of the activity have constituted an apperceptive basis. So if the teacher can appreciate what she could reasonably expect the activities to do for the children she will be in a position to check up all along the line to see if she really has accomplished her purpose. She is to remember that the group discussions which ostensibly are for the purpose of helping the children to serve their friends by an entertaining program are really for the purpose of re-emphasizing ideals and for giving opportunity for practice in right habits. It will be well, too, to review the stories quickly to determine which ones may be referred to; to re-emphasize any particular thought. The teacher should still have quite clearly in mind the entire program for Friends' Day. Her most important task is to utilize to the fullest extent the opportunities this program gives the children to purpose this final activity.

It does not matter greatly whether or not a very finished performance or a very fine exhibit is put on at this time. It does not matter greatly whether or not the parents and other teachers are convinced that the children have learned a part of the Bible or religious songs or prayers or that this teacher is a good teacher who has worked hard. The thing that really matters is whether or not the children have really gotten the *feel*, the *spirit*, the *urge* toward that divine, subtle, inescapable thing we call religion, that is made up of wonder, longing, love, and service.

## LESSON XXV

### PROGRAM

#### I. Opening service:

Greeting and Seating Guests.

Song—"Morning Prayer," No. 32.

Song—"All Things Bright and Beautiful," No. 44.

Reciting the Bible Verses.

Repeating the Lord's Prayer or other prayer.

Quiet Music—"Morning," Grieg, Victrola record  
No. 35470.

#### II. The exhibit:

Telling the story of the playhouse.

Showing the playhouse.

Telling about the collections.

Showing and explaining the collections.

Telling about playing games.

Telling the rules for games.

Playing two games.

Showing the Pictures and the charts and the  
storybooks.

#### III. The Dramatization:

"The Little House That Became a Home."

**PART III**

**STORIES**



## BIBLE STORIES

### JESUS AND THE CHILDREN. (Based on Luke 18. 15-17)

THERE was once a little child named Stephen, another little child named Mary, and another named Ruth. These little children lived near each other. They played games together. They ran and jumped and skipped. They helped their mothers.

Sometimes they went barefooted and got their feet dirty. Sometimes they made mud pies and forgot to wash their hands. Sometimes they did not comb their hair. They were so busy at play that they forgot.

Then one day Ruth's mother called to her and she ran quickly. Then Mary's mother called, "Oh, Mary, come here." And Mary ran quickly into the house. Then Stephen was left alone. He too ran into his home to find his mother.

Very soon Ruth and Mary came out. They were washed very clean. Their curls had been combed. They wore clean dresses and on their feet were clean, new sandals. They called to Stephen and said: "We are going to see Jesus. We are going with our mothers to see Jesus."

"Wait for me," cried Stephen. "Wait just a minute. I want to go with you to see Jesus. I will ask my mother to go too."

"We will wait for you," answered Ruth and Mary.

Very quickly Stephen's mother helped him. She washed his face and combed his hair. She brought

out a new, clean little coat and helped him put it on. She washed his feet and gave him new, clean sandals. Then he was ready and the three children ran on their way to see Jesus. They were so happy that they ran ahead of their mothers.

Now, Jesus was sitting beneath the shade of a tree resting and talking to his friends. His disciples were near him too. When they saw the children coming nearer and nearer, one of these disciples said to the mothers: "Why do you bother Jesus with these children? He has more important things to do than talk to them. Go away now. Leave him alone."

Then Ruth's mother said, "Oh, please let us bring our little ones near enough to touch him. We love Jesus and want him to love our little ones."

"No, no," cried the disciples. "Go away. Jesus has no time for you."

But Jesus, though he seemed so busy, had heard what Ruth's mother had said. He saw the little children, Stephen and Ruth and Mary. They looked very sweet to him with their shining curls, their rosy cheeks, their clean, small hands and eager eyes. He said to his disciple: "Do not scold them. Let them come nearer, I love them." And he put his arms about them and loved them. He drew Stephen up on his knee and put an arm around Ruth and Mary. Then he said to the grown-up people who stood near: "Those of you who are not so trustful and loving as these little ones cannot understand God. Do not forbid the little children to come unto me, for of such are the kingdom of heaven."

What did he mean? Ruth and Mary and Stephen did not know. They only knew that they loved Jesus and that he loved them. That was enough.

### WHEN JESUS WAS A LITTLE BOY. (Luke 2. 41-52)

ONCE upon a time when Jesus was but a little boy he went with his father and mother on a long journey. They had no automobile, nor even a horse and wagon. When they traveled they rode on small donkeys or camels. Sometimes they did not ride at all, but walked beside a small donkey that carried their food and tents.

Jesus did not know that he was to go on this journey until he overheard his father say: "Jesus is old enough to go. Shall we take him with us this year?"

"To go where, Father?" said Jesus, wonderingly.

"To Jerusalem with us to the feast of the Passover," answered Father Joseph. "We start tomorrow."

Jesus was only twelve years old, but he knew what the feast of the Passover meant. He had heard it talked about many times. It was a feast held in memory of a time, long, long ago, when God had sent an angel to mark each doorway of a faithful Hebrew so that the first-born child in that house would be saved from death. The people still remembered and thanked God for this every year. Now, Jesus was to go to the feast. He was very happy.

Very early in the morning, while it was yet a little cool, they started. Perhaps they had a tall camel for Mother Mary to ride, but no doubt Jesus and Father Joseph walked by the side of the donkey

that carried the food and the tent. Over great, bare hills, through wide green valleys, under the burning sun, they toiled slowly along. They did not mind the walking in the heat so much, for every once in a while they were meeting relatives and friends who were also on their way to the feast.

After a long time they came to the gates of the great city. They saw the golden Temple shining in the sunlight. They made their camp and then went to the Temple to offer their gifts to God to show how thankful they were to Him; to say their prayers and perhaps listen to some wise teacher talk for a while. Then they were free to visit and make merry with their friends.

Some boys liked best to play games with each other or to run here and there to see all the new sights of the city, but Jesus loved the Temple. We would call it a church. He loved its cool, dark, beautiful walls. He loved to hear the teachers in the Temple pray. He loved the music.

The teachers of the Temple talked about God. Jesus had thought about God a great deal. He had many questions to ask. So he stayed close to the wise men in the Temple and listened and talked. He was so happy that he forgot to go back to their camping place.

He was busy and happy in the Temple in this way on the day when Father Joseph and Mother Mary started back to their home in Nazareth. They thought of him, of course, but just supposed he was with some friend or relative in the crowd. But after they had traveled all day they began to wonder where Jesus was. They began to be very

much worried and very unhappy and hurried back to the city. There they went about asking: "Have you seen our boy? Our little boy, Jesus, is lost. Have you seen him any place?"

At last they went to the Temple. There they found him as you see in the picture. He was talking with the teachers in the Temple, trying to learn more about God.

His mother said to him: "Son, we have been worried and frightened about you. Why have you treated us so?"

But Jesus said, "I thought you knew I would want to be in the Temple and learn all I could about God and how to please him. Didn't you know that I must be about my Father's business?" That meant that he thought that, of course, his mother would understand that he must be learning to work for God whom he called his heavenly Father.

### SOME BEAUTIFUL THINGS JESUS LOVED

WHEN Jesus was a little boy he saw and loved many beautiful things. Some of them we have never seen, but some of them we too see and love.

How very strange that seems, doesn't it? Because Jesus lived so long ago in a country far, far away from us. Jesus' home was about half way up the steepest kind of a hill. If he climbed to the top of the hill, he could see only another hill higher than the one on which he stood. If he climbed to the top of the highest hill, he could see the blue sea, far, far away, shining in the sunlight. Far to the north he could see a mountain, higher than any hill, upon which the snow lay always like a white spread on a great bed. But when the little lad,

Jesus, ran down the hill he saw a deep pool of water from which all the people in the village of Nazareth filled their water jars. Every day, at morning and again in the evening, the women came to the pool carrying great jars. These they filled, then lifted them to their shoulders and went toiling up the steep hill to their homes.

Down in the valley Jesus saw too some lovely flowers, blue and red and purple, and grain growing in fields. Wheat and barley and clover grew in the fields. He saw olive and fig trees by the side of the road. Jesus did not see automobiles and trains and aeroplanes when he stood by the side of the road. Instead he saw camels and donkeys carrying great loads. Perhaps he saw a chariot with horses and a man standing up driving. He might have seen a cart drawn by oxen. You may be sure he saw goats nibbling the grass and coming in the evening to be milked, so that the children could have milk to drink.

But he did see some of the very same things we can see. If you will slip out some evening just before bedtime, when the great bright sun is set, and look up into the deep blue sky, you can see what Jesus saw and loved. What is it? The beautiful stars. They are shining in the sky just as they did so long ago in Palestine when the little boy, Jesus, went to the roof of his small home with his father and mother to rest in the evening. God who made them and set them there keeps them still in their places for us to see and love.

#### JESUS IS KIND TO HIS FRIENDS. (John 21. 2-13)

JESUS had some friends. One was named

Thomas, another was named Peter, while still another was called John. These friends were fishermen. They did not fish just for fun, as we sometimes do, but they caught fish to sell that they might have money to buy food for their boys and girls to eat. One time these fishermen were very sad, for they thought Jesus had gone away and would never come back. They looked at one another very sorrowfully. No one felt like laughing or talking.

Peter said: "I think I will go to work. I will take a boat and see if I can catch some fish. The night time is the best time to fish. I will go fishing tonight."

Thomas said: "I will go with you. There's no use sitting here alone. Jesus is gone. It may be that we shall never see him again."

And John said: "Let me go too. Work will be good for us. It will help us to forget how sorry we feel."

So they got some friends to go with them. They lifted their heavy nets into the boat. They took their places at the oars and rowed away into the darkness. They fished and fished for a long time. Again and again they let down their nets, only to draw them up empty. No silvery, shining fish were in them. Still they kept on trying. After a long time someone said: "We might as well go home. We can't catch any fish." So they started to row toward the shore with their nets trailing beside the boat.

It was early morning. It was just beginning to get light. They could not see very clearly, but as they came nearer and nearer to the shore they

saw a little fire blazing and what seemed to be a man stooping over it. The little fire looked very friendly, and what was even better, they could smell broiling fish. They were very tired and hungry, and the sight of the fire and the smell of breakfast cheered them up. It made them almost happy. They came nearer and nearer to the shore until they could hear the man speak. They stopped rowing to listen. What was it he was calling?

"Children," he said, "have you any meat?" His voice sounded kind.

"No," they called back.

"Cast the net on the right side," called the man, "and you will find some fish."

Very quickly they dropped the net over on the right side of their boat, and, sure enough, they felt the weight of a great many fish—so many that they could scarcely hold the net.

All this time Peter was thinking: "Who can this be who has built this fire and cooked this breakfast for us? Who is it knows how to tell us just where to catch fish? I think there is no one so thoughtful or so kind as Jesus. Perhaps he has come back. I shall be the first one to make sure." So he jumped overboard and swam ashore. He scrambled up the shore all dripping wet and ran toward the stranger. Sure enough, it was Jesus.

Jesus, their wise and loving friend, had come back and searched for them. When he found that they had gone to work he had waited for them, and while he had waited he had done something to make them happy. Soon they were all seated about the fire, talking happily.

**JESUS IS LIKE THE LIGHT.** (Based on John 8. 12)

JESUS and his friends walked up and down the pleasant fields, stopping here and there to talk to people. There were so many who loved Jesus and wanted to know how to become like him. They kept asking questions of Jesus and he kept trying to make them understand. Do you remember what he said to his mother that time they thought he was lost when they went to Jerusalem to the feast of the Passover? His mother said: "Son, we have been so worried about you. Why have you treated us so?" And Jesus answered her, "I thought you knew that I must be learning how to work for my heavenly Father, to make others happy and good."

Do you remember how Jesus took the little children in his arms and loved them? Do you remember how he made a little fire and cooked breakfast for his friends when they were tired after fishing all night?

You remember, too, about the story that told how the warm, gentle light went creeping into dark, cold places in the springtime to help the tiny seeds to grow and the flowers to bloom? Well, one time when Jesus was talking with some friends he told them that all these kind, loving things he did for people made him like the light. He said: "I am like the light. I go into dark places to help people to grow. I teach them. I am the light of the world."

**JESUS TELLS HOW TO TREAT OTHERS.** (Luke 6. 29)

ONE time there came to Jesus some people who had been quarreling among themselves. One of them said to Jesus: "A man has stolen my coat. I

laid it aside when I got too warm while I was working. Someone took it. I think I know who did it. What ought I to do about it?"

Jesus said: "There used to be an old law which said that if someone hurt you, you had a right to hurt him; that if someone stole your coat, you had a right to find him and punish him in some way. But I can tell you a much better way than that."

"What is that much better way?" asked the man, eagerly.

"If someone steals from you," Jesus went on saying, "you must forgive him and love him. You may ask him to give it back, but you must not take something of his to get even with him. It would be much better if you could treat him very kindly."

Everyone was much surprised to hear Jesus say these things. Someone said, "But perhaps the one to whom the coat belonged needs it very much. The one who took it must be made to give it back."

Jesus said: "If you love him very much, he will be ashamed and give it back to you. If he doesn't, you must get another coat."

Another man came and said: "Dear Teacher, another man struck me. He struck me a blow on the cheek which bled and hurt very much. What ought I to do about it?"

"Some people have thought," said Jesus, "that you ought to give a blow for a blow. That if another person hits you or hurts you in any way, you ought to hurt him. But I can tell you a much better way than that. If someone strikes you, do not strike him. Forgive him. Do something kind for him to show him you have forgiven him. Do

not hate each other and fight. Be kind and loving and gentle."

"If we don't fight," said the first man, "some people will think we are afraid. They will laugh at us and call us cowards."

"You must always do what seems to you to be right," said Jesus, "no matter what happens. I can give you a rule for acting that will help you to do the right thing. You must treat others as you would like to be treated. You would not like to be struck or scolded or stolen from, would you? Well, then, be very careful not to do such things to other people. It is a very simple rule, but if you obey it, it will make you happy."

#### JESUS CHOOSES TWELVE HELPERS. (Based on Matt. 20. 20-27)

WHEN Jesus grew to be a man he was so very wise and kind that he had many friends. From among these he chose twelve to be his special helpers. These he talked with many times. He tried very hard to teach them to be as wise and loving as himself.

One of these friends was named John, another was Peter, and another Matthew.

Among these very special helpers there were two brothers. One was called John and the other was called James. One day these two brothers came to Jesus and said: "Dear Master, if you ever become the king, won't you please let us sit next to you when you sit on your throne? Let John sit on your right side and James sit on your left side."

This surprised Jesus very much. It made the

other special helpers very angry. They whispered among themselves, saying: "What ever have John and James done that they should think that they should always have the best place nearest to Jesus? They are no better or wiser than we are."

Jesus heard them talking, and he said to them in his loving, gentle voice: "Don't blame John and James too much. They do not understand that I am never going to be an earthly king. I haven't yet made them understand that the greatest one among my helpers must be the most loving one. The greatest one among my helpers must do the most unselfish things for other people."

Then he turned to the two brothers and said: "I shall never be the kind of a king you are thinking about, so I could never give you what you have asked for. In the kingdom of the loving heart and helpful hand each one must earn his own place. You might earn the places of highest honor if you tried very hard, but no one could ever give them to you. I love each one of you and need you all to help me. You must not think of yourselves and how you can get ahead of others, but you must think first of the happiness of other people and try to help them."

#### JESUS TELLS OF GOD'S CARE FOR SPARROWS. (Based on Matt. 10. 31)

WHEN we were on our walk this morning we saw some small, brown birds called sparrows. They were not pretty. They were just a dull, dark-brown in color. They did not sing. They have only a harsh chirp that sounds like scolding. They do quarrel among themselves sometimes, and they





SUNSET GLOW

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like to drive other birds away so that they can have all of the food.

Other birds have beautiful bright colors. They have clear, sweet songs. It makes us happy to watch them, but the poor little sparrow, the one we call the English sparrow, is the commonest, dullest kind of a bird and yet Jesus noticed them and spoke about them.

He said one day to the people who were listening to him: "Look at the little sparrows. They are worth almost nothing. Two sparrows are worth only a penny. And yet God knows and cares about them. He cares when even one small sparrow dies. If he so loves and cares about one small sparrow, how much more must he care for each one of you? He loves each one of you much, much more than he loves any bird. You have no reason to be afraid of anything, for the good heavenly Father loves you."

#### THE LOST LAMB. (Based on Luke 15. 7)

ONE time when Jesus was telling his friends of God's love for them and for every one he told them the story of the lost lamb.

He said: "There was once a shepherd who had a hundred sheep. Each time that they went out of the fold he counted them to make sure that they were all there. Each time that they came in in the evening he counted them again. Though he had a hundred he was careful of each one.

One stormy, dark night, when they came in from the meadow, there were only ninety-nine sheep. The shepherd knew that there was one out alone in the cold and the darkness. Perhaps it was hurt

and could not walk. Perhaps it was caught in a bramble. Perhaps a lion had caught it. Someone said to him: "Never mind. You have still ninety-nine sheep. Isn't that enough for any man? Why trouble about just one little lamb?"

But the shepherd said: "It is my little lamb. It has no one but me to help it. I must go quickly and find it. Though it is ever so dark I shall look until I do find it." So he went, calling, calling through the darkness. After a long time he found the poor lamb caught in a steep place. It was frightened and could only cry and cry. But when it heard the shepherd's kind voice it stopped crying and waited to be saved. The shepherd lifted the lamb in his strong arms and carried it back to the fold. "Now," he said, "we can all be happy, for I have found my lamb."

All the people had listened eagerly to Jesus while he told about the kind shepherd and the lost sheep. He looked about at their pleasant faces and said: "God loves each one of his children as the kind shepherd loved his lamb. He will not let any one of you stay lost and afraid away from him, but will go hunting, calling until he finds each one."

#### JESUS TELLS OF A LOVING FATHER. (Based on Luke 15. 11-32)

WHEN Jesus had chosen twelve very special helpers he often went with them to quiet places, where they talked together. He told them many things he did not tell everyone. They asked him many questions. They often asked him to tell them about God. One time he told them a story to help them to understand God. This is the story:

There was once a rich man who had two sons. One son, the older one, stayed at home and did a great deal of work for his father. He did not spend much money or do foolish things. But the other son, who wasn't very old or wise, wanted to go away from home and have a good time. So he asked his father to give him some money and let him go away. The father was good and loving, so he gave his son a great deal of money and let him go away.

The boy started off gayly. He played about and spent all his money. Then he was far away from home and no one loved him. He went to work, but he couldn't earn enough to buy food to eat. He got hungry and cold and lonesome.

One night when he was feeling the worst he thought: "I am going back home to my father and tell him I am sorry I have been so bad. I am sure he loves me." So he started back home. He had no money to pay for riding, so he walked. He grew very tired. His feet were blistered. He was very, very hungry, but he kept on and on, sure that his father would be glad to see him.

At last he came in sight of his father's house. How beautiful it seemed to him! Sure enough, his father was watching for him. He saw the boy coming. Saw him while he was still a long way off. The father was so glad to see his boy coming back that he ran to meet him and threw his arms about him and kissed him.

"Father," said the boy, "I have been very bad. I have wasted my money. I have been lazy and disobedient. I am not good enough to be your boy, but let me be your servant."

But the father called to the servants and said: "Go and prepare a great feast. We will dance and sing and be happy. My dear son, whom I love with all my heart, has come back home." So they danced and sang and were glad and happy.

"You asked me what God is like," said Jesus to his twelve special helpers. "God is loving like this good father was. He is waiting and watching, hoping that you will all love him and come to him when you need help."

#### JESUS TELLS HOW TO SHOW OUR LOVE. (Based on John 21. 15-17)

Do you remember how Jesus built a little fire by the lake and cooked breakfast for his friends? They had gone to work because they were sad and lonely. Their work was catching fish to sell. They had fished all night, but they had not caught any fish. They were tired, so they had decided to give up trying any more.

When they had almost reached the shore they saw a man tending a fire. The man was Jesus. He told them how to catch a great many fish. Then they sat by the fire and had breakfast. While they sat by the fire and talked, Jesus said to one of them, the one named Simon Peter, "Simon Peter, do you love me?"

Simon Peter said: "Dear Master, you know that I love you. I love you better than anyone else in all the world."

Then Jesus said, "I must go away. But you are to stay here. If you really love me and want to show that you do, you will keep on doing kind, loving things for others. I have to go away and

leave some friends I love very much indeed. I want you to take care of them for me."

Simon Peter promised Jesus that he would be careful and loving. That he would try to do always just what Jesus would want him to do. I think he promised to do this because he wanted to show his love for Jesus. Some people say they love Jesus very much, but they never do anything to prove it. But some people know that Jesus likes them to do kind things for other people. He likes them to speak gently and give up some of their playthings to others and watch for chances to help at home. He told his friends that to do things like that for other people was just the same as doing them for him.

THE SOWER AND THE SEED. (Based on Matt.  
13. 3-8)

ONE day Jesus sat with his friends on the sea-shore. While they sat there, resting and watching the water, he told them the story of the man who sowed seeds in the springtime. He began by saying, "A sower went forth to sow." Look at the picture of the sower and you will understand what Jesus was thinking of. The sower carried his seed in a bag slung across his shoulders. The bag fell under his left arm. The sower walked slowly and scattered his seed far and wide. Some of the seed fell beyond the plowed land. The birds came and ate that seed. Some of the seed fell in stony places where there was little earth. They grew quickly, but because there was so little earth for their roots the hot sun scorched the tender plants and they soon died. Some more of the seeds the sower threw

about fell among thorns and weeds. The thorns and weeds were stronger than the small plants that came from the seeds. They grew faster and taller and choked out the tiny plants. But some of the seed the sower sowed fell on good ground. They grew strong. They bore fruit, a great deal of fine fruit.

His friends listened to Jesus talk about the sower, but they did not understand him. They said, "Tell us what you mean by the story of the sower."

Jesus said: "I am like a sower. You who listen to me are like the earth. The true things I tell you are like good seed. I scatter my truth like seeds. You are good earth when you listen and understand and try to do what I ask you to do. I tell you to be good and kind and loving to each other. I tell you not to quarrel and take the best things for yourselves. I tell you to give some of the good things you have to other people who have little. I tell you to visit sick people and do kind things for them. I tell you to love each other. I am sowing good seed. You must be good earth and make the seed grow. Listen carefully," Jesus said. "Try hard to understand and do only that which is kind."

#### JESUS VISITS HIS FRIENDS. (Based on Luke 10. 38-42)

JESUS had three very good friends who lived in a little village called Bethany. One of these friends was named Mary, one was named Martha, and the other was called Lazarus. They were sisters and brother.

Their house was low, with a flat roof. In the

evening when it was cool and pleasant they sometimes climbed to the roof to rest. It was like a garden there with flowers. From the roof they could watch the stars and the moon, and while they did so they could talk with Jesus. When he was tired and wanted to rest or when he wanted to talk with his good friends he went to Bethany.

Though Mary and Martha were sisters, they were not much alike. But they both loved Jesus and wished to make him happy when he came to see them. Martha's way of trying to make her friend Jesus very happy was to work very hard getting everything clean and cooking many good things to eat. She worked so hard doing these things that sometimes she got very tired. Mary's way of trying to make her friend Jesus happy was to sit quietly with him and listen carefully to all that he told her that she might learn from him.

One evening when Jesus came to see them, Mary sat talking with him, trying to learn all she could, while Martha was working about in the kitchen. Martha saw them sitting there so happily. It made her a little cross, because she knew there were still so many things to do, so she said: "Dear Master, won't you please tell Mary to help me a little? There is so much to do."

Jesus looked at her kindly and said in his gentle way: "Martha, you pay too much attention to little things. You let them worry you. Your sister, Mary, is wiser than you. She is trying to learn of me how to be good. I would rather you talked with me as she does than to have you get too tired trying to make extra nice things for me to eat."

I like to think that Martha came and sat down

with Jesus and Mary and that the three talked together as friends talk.

### JESUS TELLS ABOUT TALKING WITH OUR HEAVENLY FATHER. (Based on Luke 11. 1-4)

JESUS was very wise and kind. When his friends came asking him questions he tried to make them understand. One day some of them came to him and said: "Dear Master, you have often told us to thank our heavenly Father for all his goodness. We want to thank him for our homes and friends. We want to ask him for food. We want to ask him to help us to be good. We want to ask him to forgive us when we do wrong. We want to ask him to keep on loving us always. We want all these things, but we do not know what words to use when we ask for them. Won't you please tell us what words to use?"

"I see," said Jesus kindly. "You want me to teach you what to say when you pray. When you pray say: 'Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.'" (Matt. 6. 9-13.)

### ADULHAM'S TRUE PRAYER

THERE was once a king who ruled wisely and well over a great kingdom. Few people had ever seen him. He liked best to reveal his character in quiet ways, but he could be very stern and terrible.

At such times his people thought him most wonderful and bowed low before him and praised him. But they who knew him best knew that his greatest deeds were done quietly. They felt a great happiness in beauty and kindness because they knew that the king loved these.

The king made many wise laws for his people, and he saw to it that the laws were always enforced, not only upon the poor and lowly, but upon the rich and wise. One law, perhaps the greatest of all the laws, was that no person, however humble, should be denied a hearing. Everyone was free to come to the king at any time, day or night, and tell all his troubles. Sometimes it took a long time to make each one understand the law, but unless he was very stubborn and selfish he came at last to know how wise the king was.

Another law, equally wise but even harder to understand, was that no person should ever get anything just for himself alone. If he received from the king great gifts, it was always on condition that he share those gifts with others. If he tried to keep his good gifts all to himself, they were taken away from him. In the wise king's country all the people were bound together so that no one could ever hope to get anything just for himself alone.

Now, there lived in the country of the wise king, in a poor part of a city, a small brown boy who was a hunchback. While he was but a tiny baby he had suffered from a terrible disease which had left him crippled. He could not run and play as other boys did. He could do no work, but must sit all day in his chair or hobble about on crutches. He hid his

face in shame when other people, tall and strong and straight, went proudly by. He felt that they despised him. This boy's name was Adulham.

One night, as he lay on his bed and could not sleep for the pain in his back, he thought: "I am sure the king loves me. To-morrow I shall go to him and ask him to cure my back so that I can run and play like other boys." So the next day he hobbled painfully on his crutches and knelt before the king and said: "Please, good, kind king, make me well and strong like other boys. I am so tired of being bent and ugly."

But the king, though he looked pityingly upon the little fellow, answered: "You are crippled because a good, wise law was broken. I cannot change a good law just for one person. Law must always work out in the same way or it will no longer be law and my kingdom would be ruled by chance." Adulham went away very sorrowfully.

At home he lay again on his bed and thought: "The king is wise. No doubt I may serve him in spite of this ugly, bent body. To-morrow I shall ask him to let me serve him even if I am a cripple."

So the next day he hobbled painfully on his crutches and knelt before the king again and said: "That I am crippled and bent and ugly is the result of a good law that was broken. I understand that you cannot change a good law for just one person. Let it be so, my king, but let me be useful to you in some way."

And the king answered, "All who will may serve me, a bent back as well as a strong one."

Little Adulham crept away very sorrowfully, for

he had hoped that the king would show him a special favor. But as he lay on his bed he thought: "The king is good. I will not beg or question or try to get some special favor for myself. I will try to understand the law and obey it. I will trust the king with all my heart and be glad."

And when he decided to do that he knew at last that he was right, for such a feeling of happiness came to him. The king loved him. Of that he felt very sure. Adulham loved the king, which was even better than being loved. That the king would care for him he felt very sure. Why beg for special favors? Why grieve and be sad because he was not just as others? Happiness did not depend on a straight back. In his heart he cried out, "Oh, king! Oh, wonderful king!" Then with his hand beneath his cheek he fell fast asleep.<sup>1</sup>

Think of the wise king as God and of the wise law as natural law which God uses to show His wisdom and power. Then you can understand this tale.

From *The Golden Rule City*, Edna M. Bonser.

#### JESUS TELLS OF GOD'S CARE FOR THE LILIES.

(Based on Luke 12. 27)

SOME of Jesus' friends were anxious about their food and clothing. They were thinking so much about how to get their food and fine clothes that Jesus noticed that they were worried. You remember that he told his friend Martha that she worried too much about the housework? He told her that it was better to listen and try to learn how to be good. When he noticed that some of his friends

<sup>1</sup>Copyright, The Pilgrim Press. Used by permission.

were thinking too much about food and clothing, he told them to look at the flowers.

He pointed out a great bed of lilies. They were as white and fragrant as those we see in church at Easter time. When his friends looked at the lilies Jesus said: "Think about the lilies. Think how they grow. They do not fret and worry about getting enough rain and sunshine to make them grow. They trust God to give them all they need. And see how lovely they are. They are far more lovely than a beautifully dressed man. In dress they are more beautiful even than King Solomon—he who was the most splendid king in all the world."

Now, do you think that He who made the lily so beautiful will forget to take care of you? The flowers live only for a few days, but you live forever. God will surely take as good care of you as he does of the lilies.

God knows that you need food and clothing. He will help you to get them. But to be good and do right is far more important than having very fine clothes. "Seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you."

#### JESUS TELLS HOW TO SHOW OUR LOVE FOR GOD. (Based on Matt. 25. 35-40)

Do you remember the story of the boy who asked his father for money and then went away and spent it all? Do you remember how hungry and lonely and ashamed he was? How he said, "I will go back home and ask my father to forgive me and let me work for him"? Do you remember how his father was watching for him and

how he hugged and kissed him and made a great feast for him? Jesus told his friends that story to show them that God is like such a loving father.

He told them many other stories about God. He told about how God cares for the small sparrows that seem almost worthless to us. At that time Jesus said, "If God loves and cares so much for little birds you may be sure he cares for you much more."

At another time he told a story about a loving, brave shepherd who had a hundred sheep. Every night this shepherd counted his sheep. If even one was missing he went out in the darkness and storm and hunted and hunted until he found the lost sheep. Jesus said: "As the wise, loving shepherd cares for every one of his sheep, so God, our heavenly Father, cares for each one of us. He is not happy if even one of his little children is away from him."

Now, of course, if God is so kind and loving toward us, we ought to try very hard to show our love for him.

The people who listened to Jesus telling these stories were puzzled. They asked Jesus how they could show that they loved God. They could not see God. They could not give him anything. So Jesus told them another story to help them to understand how they could show their love for God. He said: "Some day God will say to some people, 'One time you saw me very hungry and gave me some food. At another time you saw me almost naked. You gave me some warm clothes. Still another time you saw me sick in prison and you came to visit me.'"

The people he was talking to opened their eyes

wide in surprise. They answered earnestly: "Why, no! no! We never, never did such things. We never saw you hungry or naked or sick or in prison. How could we?"

"Then," went on Jesus, "God would say, 'You have seen little children crying for food and given them some of your own. You have seen little children cold because they had no warm dresses and coats and have given them clothes. You have seen men sick in prison and visited them. Whenever you have helped a little child or a man in trouble, it is just as though you had helped me. You can show love for God by loving and caring for all who need help.'"

#### JESUS CALLS HIMSELF GOD'S HELPER. (Based on John 5. 17)

THERE was once in Jerusalem, where Jesus sometimes went, a pool of water like a little lake. It was not very deep. Around it had been built covered porches.

The water in the little pool was almost always very still. But once in a while it stirred a little, as water does when the wind blows it. The people believed that an angel came and stirred the water. They believed that the first one to step down into the water after the angel stirred it would be cured of any sickness he might have. So the poor sick people often waited by the pool. Each one hoped that he might be the first one to step into the water after the angel had stirred it and so be healed.

There was one poor man who had been crippled for a long time, for years and years. He had begged his friends to carry him to the pool many times.

There he had waited patiently until the angel moved the water. But just because he was so crippled someone else always got ahead of him. The poor man was quite discouraged and sad.

One sunny Sunday morning Jesus was walking near this pool of water and saw the poor man. He felt sorry for him. He said to him, "Would you like to be well?"

"Oh, sir," said the poor man, "I would so much like to be well. But, as you see, I am so crippled that unless someone helps me I can never be the first to get down into the water. Someone else always gets ahead of me."

Jesus said: "I will help you. I will make you able to walk. Stand up. Now you can walk."

How surprised the man was! But he found he could stand, though for many years he had thought he could not. And he could walk. How wonderful it seemed! Jesus walked on, but the man ran straight way to the church to thank God that he could walk.

Some people had seen Jesus help the sick man. Now they whispered to each other. They said: "This is Sunday. We are told to do no work on Sunday. But this man, Jesus, works on Sunday. We must tell him how wrong that is."

So they went to Jesus and said: "You do very wrong to work on Sunday. You must not do it. If you do, we will find a way to punish you."

Jesus answered them in his kind, loving way: "God, who is my heavenly Father, always works. He is always doing good for others. Now, I am going to help him. I am his Son. There are many things I can do to help him. My Father works and I will work."

## CONSTRUCTION STORIES

### THE HOUSE THAT JACK BUILT

ONCE upon a time there were two boys. One boy was named Jack. The other boy was named Harry. They lived in the country. They loved to play together. They did many of the things you have told about doing. They went swimming. They played ball. They rode the horses. They helped their mother about the housework.

One day their mother called to a neighbor who was passing and said: "Jack and Harry have no sand-pile to play in. Will you sell us a large load of sand for a sand-pile?"

"Of course I will," said the neighbor. "I'll hitch up my horses, Jerry and Joe. I'll drive down to the seashore and bring you a fine load of clean, white sand."

"I will pay you three dollars for the sand," said the mother.

"That's a fair price," said the neighbor, Mr. Goodman. "I'll bring the sand to-morrow."

So the next day he hitched his horses, Jerry and Joe, to his big wagon and drove down to the beach. He took his shovel and dug into the sand. It was hard work, for sand is heavy. But by and by the wagon was full. Then he drove back to Jack and Harry's home.

"Here is your sand," he called. "Where shall I dump it?"

"Put it under the shade tree," said mother. "That's where we want it."

So Mr. Goodman dumped the sand on the ground under the shade tree.

"Now, boys," said mother, "you may play in the sand all you like."

It didn't take Jack and Harry very long, you may be sure, to begin to make hills and roads and rivers, and mountains and tunnels in the sand. They played they were explorers discovering the north pole. They played that they were treasure-hunters digging for gold that pirates had buried long ago. Of course they invited their friends to play with them. Sometimes the yard was nearly full of boys and girls playing some very interesting games in the sand-pile. After a while they grew tired of playing just little short games, so they smoothed the sand-pile out and played it was a farm. They carried dirt and made little fields in which they planted seeds. They planted grass seed for hay and wheat seed for wheat. They built a house, a real little house, not just a make-believe house, of sand. They made a barn and a chicken house. They made a flower garden. In it they planted pansies and nasturtiums.

Of course when they had a house they needed some people to live in it, so they made some little figures of men and women. They named these little men and women. One was named Bill. Another was named Charles. The women they named Doris and Ruth. There was one small man or woman for each boy and girl who played. Jack was Bill Murphy. Harry was Charles Brown. Doris was Mrs. Murphy. They played all summer long with their little people.

One of the interesting things they did was to go

to market. They made a little wagon which they drove to market and traded apples and eggs for sugar and coffee and flour. They made their own laws. They decided what was right to do, and each one promised to obey the law.

Jack and Harry and their friends were so happy playing with their house and their farm that it must be a very interesting thing to do.

### THE ARCHITECT BEES

WE have talked about how Mother Vespa builds her house and cares for her little ones. It seems very wonderful to us that she is so wise. But she is not the only small creature who builds a home for herself. There is another you have all seen. She is small and brown. She has six legs, two antennæ and several thousand bright eyes. She has a long tongue for sucking honey from the flowers. She also has a sharp little needlelike stinger in her tail, but she uses it only when she is afraid someone is going to hurt her. Who can guess who this is?

There was once a hive that stood by the garden wall close to the honeysuckle vine. It was low and round with a straw roof. It was painted a soft blue, for this is the color the bees like best of all. There was nothing at all in the hive. It was quite dark, for it had no windows or doors, only a tiny opening at the bottom just large enough for a bee to creep through. The hive was like a new house standing empty and silent waiting for some people to come and live in it.

By and by a small scout bee lit on the hive and crept inside. She looked all about quite carefully,

then she crept back through the opening and flew away. Straight she flew back to where the other bees were waiting. In some way she told them of the hive she had found and promised to show them the way to it. In just a little while thousands and thousands of honeybees had crept into the hive. Without wasting one moment of time they set to work to make a home out of it.

Each one seemed to know without any telling just his share of work. Some of them crept up the bare walls of the hive until they reached the roof. Here they clung with the claws of their front legs. Those behind hung on to the first ones and so on and on until a great three-cornered curtain of bees hung from the roof. They were all alive and warm but they made no noise. They hung there for hours and hours. They were making white wax from their own bodies from which they meant to build the walls of the rooms of their house.

Not all of the bees could get into this curtain, for there was other work to do. Some of them swept the floor. To do this they carefully picked up and carried out every twig, grain of sand or dirt and dead leaf. Some of them varnished the walls with a kind of wax which they had in their mouths. Some of them became guards who stood at the opening of the hive to keep out strangers. But hundreds of the bees went out to find and bring back to the workers inside pollen and nectar from which honey is made for food. Not one bee was idle or lazy or unhappy.

While all this was going on the bees in the curtain were beginning to stir. If we could look among them, we could see a kind of sweat as soft and white

as the fluffiest feather. This is wax which they are making from the honey in their own bodies, the honey which they had sucked from the flowers. Each bee has four tiny pockets under her stomach in which she puts this sweet white wax. The first bee who has her pockets full of this wax slips out of the curtain and climbs over all the other bees until she reaches the very tip top of the hive. Then with her mouth and her claws she draws out a little of the white wax. She sets to work on it like a carpenter smoothing a board. She pulls it out, bends it and rolls it. She moistens it with her tongue and licks it into shape. When she has it in just the shape she likes she sticks it to the ceiling. It is the first tiny bit of wall of a wonderful house that shall have thousands and thousands of rooms, some for storing honey, some for cradles for babies, some for the drones, and some very splendid ones for the queen and little princess bees.

But the first bee only begins the walls. When her four small pockets are empty of wax another bee comes and works on the walls, then another and another, hundreds of them. Soon there is a great lump of wax hanging down from the ceiling. Then comes another bee. She has no wax in her pockets. She digs in the soft wax and begins to shape in a six-sided room. When she is tired another bee takes her place. They work until a whole row of rooms is finished. Then other bees, called *architect* bees, put a wax ceiling on the rooms. On top of this row of rooms they put another row, then another and another until a beautiful glistening white house is finished. There are hallways for air and light between the rooms.

Soon the queen bee comes with her servants, her guardians and counselors. Soon the eggs are laid, each in its own tiny white room. Soon the worker bees come back with honey from the flowers so that all can have something to eat. The house they have built becomes a home where each one does his share of work and no one is useless.

Some bees are called mason bees. Masons lay the foundations for houses. Some are called carpenter bees. Carpenters build walls and roofs for houses. And some are called architect bees. Architects plan and build houses.

We look at the tiny bees and wonder how they can know how to build such a wonderfully beautiful house. No doubt the same great wisdom that has given us intelligence has given it also to the bees.

### THE SUNSHINE HOUSE

THERE was once a little girl named Myra. She lived in a small cabin on the side of a great mountain with her father and mother. Her father and mother loved her very dearly and tried to do all they could to make her happy. But Myra was happy only in the summer time. In the winter time she was very unhappy.

In the summertime she could be out of doors in the sunshine. She could gather flowers and hear the birds sing. She could see and talk with other children. All the long bright summer days she was as happy as she could be. She had a dog which she called Tar, because his coat was as black as tar. She had a goat which she called Slipper, because he slid down so many steep places. She knew the

names of all the birds and could give the call of each one. Myra was happy in the summer time because she could be out of doors in the sunshine. She was unhappy in the winter time because she had to stay in the small dark cabin, where she was lonely and sad.

This was partly because she was not just like other boys and girls but had a poor little twisted back and had to walk with a crutch. While the warm, bright weather lasted she felt well and strong enough to walk about on her crutches, but when it was cold and icy she had to stay in the house. What was even worse, she had to spend the most of her time in bed.

In some houses that wouldn't have been so bad, but in Myra's house it was dreadful because there was not a window in the house. At one end of the cabin was a fireplace. At the other end was a small door which usually stood open but which had to be closed in cold weather. When the door was closed it was so dark in the cabin that they had to keep a light burning all the time. Through the long, cold months Myra lay in her bed and longed for the sunshine, the birds and the flowers. Do you wonder that she loved summer best?

One winter day when Myra lay in her bed longing for spring and sunshine a friend came to visit her. The lamp was lighted at once and the fire was built up in the fireplace so that the cabin seemed quite bright. Her friend said, "Myra, what can I do for you to make you happier?"

Outside the sun was shining. The sky was clear and blue. Inside the little sick girl lay on her bed and longed for just one little peep out. When her

kind friend said, "What can I do to make you happy?" she said, "Ask pappy to cut a window hole in the side of our house so that I can see out."

When they asked her pappy if he would cut a place for a window in the side of the house he said, "I would have cut a window long ago, but I have no glass to put in it, and without glass the cold would be bad for Myra."

"I will send you a window if you will cut out the place for it," said the friend.

So Myra's father said he would be a carpenter. He brought a measure and measured the space for the window. Then he brought a saw and sawed through the logs. Then they were ready for the window frame. The friend brought it and they fitted it into the place cut for it. Myra's mother washed the glass and polished it until it shone. Then Myra looked out. She saw the sunshine and the trees. She saw the far hills covered with snow. She saw Slipper eating hay in the yard. Some tiny snow birds were twittering around Slipper. "Now I can be happy even in the winter time," Myra cried.

#### THE STORY OF FIRE AND WATER

LONG, long ago when men first lived on the earth they did not build houses but made their homes in the trees. After a time they made their homes in caves, which were hollowed out of great rocks in the sides of cliffs. They lived in trees and caves because they feared the wild beasts. But there are wild beasts such as bears, the great cats, and snakes that can climb trees. There are also birds of prey

who can swoop down into the trees. No mother could ever feel quite safe in leaving her baby in a tree shelter, or even in a cave, unless the opening to the cave was so small that the beasts could not come in.

But by and by someone made a wonderful discovery. He learned that there was something of which every wild beast was afraid, but which could be so used that it would not hurt man. He learned that this thing would not only frighten away the wild beasts but that it drove away the cold. What was it the man had learned about?

No one knows exactly how man first discovered fire. He may have seen a tree burn after it had been struck by lightning. He may have seen burning gases springing up out of the earth. Perhaps he found a whole forest afire from lightning and found that by thrusting in a stick of wood he could carry flame from one place to another. He must have learned very early that the red creature on the end of the stick must have food or it would die and found out how to feed it more sticks.

Don't you suppose that the people of early times often wondered where fire came from? Perhaps they looked at the sun when it was very hot and red and thought: "The sun is the father of fire. He shines upon the earth and gives all warmth and light. The sun shall be our God. We will bow down and worship him and thank him." That is just what many early people did. They loved and thanked the sun because they thought it gave them fire and light.

At first people built their fires out of doors, but after a long, long time they began to build houses,

and then they wished to take fire inside but were afraid it would burn the house down. So they had to think of ways to keep fire so that it would keep them warm and still not burn them up. Different people thought of different ways to do this. The Indian built his wigwam and dug a hole in the center and left an opening at the top to let the smoke out. The Esquimo built his house of ice and burned fat in a kind of lamp. It doesn't seem as though he would be very warm. The Russian made for his house a great brick ovenlike stove on which in very cold weather the whole family can sleep and keep warm. The early settlers in this country made for themselves great fireplaces in the wall. Later they had iron stoves. We of to-day have one great stove or furnace below the living rooms in which we keep fire enough to warm the whole house. Isn't it wonderful that we can take great, roaring, red-hot fire and put it into an iron box and make it keep us warm?

There are certain helpers who come when our houses are being built and put in the furnace and the pipes to carry heat to each room. What are they called?

But long, long, long ago, before man discovered fire and how to use it to scare away the wild beasts and keep himself warm, he had another friend. No man can tell when this friend was discovered. From the beginning it was everywhere like air and light. It was a clear white in color, but in the bright sunshine under a blue sky, it was blue. When the sun shone through it all the colors of the rainbow were seen. When the wind played with it what the people saw was sparkling snowy white

like foam. Oh, it was beautiful! Without it man could not live at all.

Man soon learned that this friend was seldom still but moved along singing a song. Sometimes the music was only a low murmur or a tiny gurgle. Sometimes the song was a loud roar. Man soon learned to use it so that it carried great ships on long journeys. It turned the wheels of great engines, and gave itself to every thirsty bird or animal or man. Nothing that lives could live without it. What is it?

When man first built his home he was careful to build near a stream of water. There he went to drink and to bathe. There he sailed his boats. There he fished for food. But not everyone could live near a stream, so by and by men dug wells and drew water up out of the earth in pails. Then they made pumps and pumped the water. That was easier than dipping it up. Now, thanks to a certain kind of worker, water comes into our homes through pipes. All we need to do is to turn a faucet and there comes out a clear sparkling stream of cool water. What do we call such workers?

Now, fire and water, though they are both such good friends to man, are not good friends to each other. Water quenches fire. Fire may be glowing hot, leaping and dancing, but let water come and with a "hiss-ss," fire dies down to blackness. Of the two, water is the greater friend of man. Man could live forever in a warm climate without fire but he could live only a few days anywhere without water.

#### THE STORY OF THE CLAY BOWL

THERE was once a mother who lived long, long

ago. This mother wanted a bowl to hold food for her baby. She went looking here, there, and everywhere for something out of which to make a bowl for her baby. But she could find nothing she could use.

As she sat by the fire and watched its red glow she said "O Fire, won't you please help me to make a bowl for my baby?"

The fire leaped and sparkled. It said: "Yes, yes, I'll help you. I'll help you." So the woman had fire to help her, but that was not enough. She went to the water. She said: "O Water, I need a bowl to hold the baby's milk. But I don't know how to make one. Won't you please help me?"

And water danced and gurgled. It said, "Yes, yes, I'll help you."

So the woman had fire and water to help her. But still she had no bowl. So she went to the earth. She said: "O Earth, I want a bowl for my baby's milk. Fire will help me. Water will help me. Won't you help me?"

Earth said: "Of course I will help you. Go to the cliff near the lake and dig deep into my body. You will soon come to where I am soft and blue. Take some of me in your hands. Then go to water. Do as it tells you."

So the woman dug deep into the earth. Soon she came to soft, blue clay. She could take it up in her hands. She said, "Oh, thank you, kind, good Earth, for helping me."

Then she ran to the water. She cried: "See what the earth gave me for my bowl. It said you would tell me what to do."

"Dip the clay into me," said the water. "I will

wash away all the sand and pebbles. I will soften the clay."

The woman dipped the clay into the water. She pressed it and turned it around and around in her hands. She shaped it like a little cup. She and the water together made a clay bowl for the baby's milk. It was a blue bowl.

Then the woman ran to show the bowl to the fire. She said: "Earth gave me clay. Water washed and softened the clay. I shaped the bowl with my hands. But it is soft. It falls apart. What shall I do?"

The fire said: "Give it to me. I will make it hard."

So the woman set the bowl in the fire. The fire leaped up. It glowed red and hot. The little bowl glowed too. It grew firm and hard. It would not fall apart. Then the fire grew less and less. It died down. When the woman came for her bowl it said: "I have made your bowl firm and strong. I can do no more."

The woman said: "I thank you, Fire. You have done well."

Now the small blue clay bowl was done. The woman filled it with milk. She gave it to her baby. She said, "I thank you, kind Earth, kind Water, kind Fire, for my baby's bowl."

#### THE STORY OF LIGHT—HOW LIGHT CAME INTO THE HOUSE

IT was dark and cold in the forest. All the small creatures—the crickets, the grasshoppers, the katydids, the snakes, and the mice—were hidden away in nests in the earth. All the small roots and seeds

lay hidden in the earth also, while the bitter cold came on and the nights grew longer and darker.

Even Mr. Bear had gone into a dark cave and lay sleeping, sleeping all night long and all day long too. The leaves had fallen from the trees. The water was hidden under deep ice. The grass and the flowers seemed to be dead.

What was the matter with everything? Why did they lie so quietly, so closely hidden? What were they waiting for? How would they know when to spring out of their hiding places? Would some kind fairy whisper to them, "Now, now is the time?" Or would they lie asleep long, long after they should be awake and stirring about?

The real truth of the matter is that not one of them knew in the least when he ought to wake up. Each of them, from old Mr. Bear himself, to the tiniest weed seed, was depending upon a great, gentle, helpful friend to send him a message to tell him when to wake up. If this great friend forgot them, they might sleep on forever. But the great friend never forgot. The old earth, spinning around and around like a top in his circle about the sun, tilted over a little so that the sun's rays fell nearer and nearer. Through the dark old forest the warm light shone brighter and brighter. It touched the roots and seeds. The little sleeping things felt it. The ice fell away before it. The darkness was not there. It was not anywhere, for the light had come.

The light was very gentle. It did not come rudely with a stick to waken the little things of the forest. It was very quiet. It did not shout or whistle or call. It came softly creeping, creeping. It laid its gentle touch on everything.

The small creatures felt it and stirred in their sleep. The tiny seeds felt it and began to make ready to grow. Mr. Bear felt it. He shook himself drowsily like a sleepy giant. Then he crawled out of his den and stood blinking and shivering in the sunlight. "Ugh!" he grumbled. "I am so dreadfully empty. I must have a great deal to eat right away."

The tiny frogs felt the light and a little boy ran to his mother and said, "Oh, mother, mother! I hear the peepers!"

When the light comes it brings happiness to everything. God gives us the sun and the moon and the stars for light. Without them there could be no life of any kind on the earth.

But light came into man's home as well as into the forest. Perhaps you remember how we learned that men first lived in the trees and the caves of the earth? Then fire was discovered. Fire proved to be such a good friend that man began to build houses. He brought fire into his house to keep him warm. But for a long time man's house was dark except for firelight.

Now firelight is very pleasant to sit and watch. It flickers and glows with lovely colors. Now it is bright but in a few moments it may die down to almost nothing. It is a good friend to keep the house warm, but it isn't very good as a steady light to see to read by. So man began to think about a way to get a clear, steady light for his house.

The first thing he did was to take some soft clay and make a little bowl-like lamp with a curved handle at one end and a tiny lip at the other. In

this he put a little of the fat from a sheep and a tiny wick made of wool or bark. Then he went to Fire and said, "Please, good Fire, come to my tiny wick and burn this clear fat to make a light for my house."

The Fire burned the fat very slowly so that it made just a small steady light. By it men could see. There was no darkness while the little light burned. Some other people used the fat of a sheep and a wick in a little different way. They melted the fat slowly over the fire until there was a great bowl of it. They cut their wicks into short strings. Then they dipped the strings into the hot fat quickly and drew them out. The fat cooled so quickly that some of it stayed on the string. When it was quite cold they dipped it again into the fat. More fat clung to the string. Soon it was as large as they wanted it to be. Then they hung it up to cool and harden. When it was cool it was white and hard with a tiny string sticking out at the top. They thrust the wick into the fire and it burned with a clear light. Man had made a candle. The candle did its best to light man's house but it was tiny. It made but a feeble light. Then man thought: "I must have a better light than that of a candle or a lamp. What shall it be?"

There was one wise, thoughtful man who often watched the lightning during a storm. When the clouds grew heavy and dark and great blinding flashes of lightning came, making the thunder roll, he was not frightened. He kept thinking, "I believe there is a great force there which man could use if he but knew how to bind it. If we could have even a small part of such light in our homes we need never

live in darkness." He thought and thought. Finally he decided to make a little experiment. He made himself a kite, just such a kite as boys and girls fly on windy spring days. He took a great iron key and tied it to the end of the string which he held in his hands. When the next storm came this brave, thoughtful man went out to fly his kite. There on a hill with a great storm gathering in the sky, while the lightning flashed and the thunder rolled, Benjamin Franklin flew his kite. Soon he felt a little thrill running through his key to his hand. He knew he had drawn down a spark of electricity. If he had drawn one spark of electricity, he knew that it would be only a short time until men could draw more and more electricity from the air. So that was only the beginning. Other thoughtful men studied out ways of making electricity. Slowly, step by step, these men worked out plans for getting more light until at last came one who fitted wire into a glass globe, turned on his current of electricity—and there was the first electric light. This man's name was Thomas Edison.

Now, at last, thanks to Benjamin Franklin and Thomas Edison and many, many more unknown faithful workers, man has plenty of bright, steady light for his house. A small child can press a button and fill the whole house with soft white light. God made the electricity. He put it in the air. But man found a way to use it for himself.

### THE BLUE RUG

ONE day Jean went with her mother to visit a friend. Jean was only a little girl, so she sat quietly

in a chair while the grown-up people talked together. She couldn't see out of the window or she might have watched the people on the streets. So she looked about the room at many curious and lovely things. She would have liked to ask some questions but there was no chance for her to do so. By and by she grew drowsy, sitting there so quietly. "I wish there was some one to talk to me," she thought. She had no sooner thought this than she heard a little voice that called: "Look down, look down. See me—I will talk to you."

Jean looked down quickly but could see nothing but a beautiful blue rug with sprays of vines and a dragon with a long tail across it. "Excuse me," said Jean, politely, "did some one speak to me?"

"I did," said the small, squeaky voice.

"You?" cried Jean. "Who are you? I can't see anybody."

"Don't be stupid," the small voice answered. "I am the rug."

"The rug?" said Jean. "Can rugs talk?"

"This one can. And if you would just take the trouble to look carefully you might see me. I could tell you an interesting story."

"I do seem to see something," said Jean, slowly. "Are you all blue and gold and—"

"That's my color," answered the small voice, "but really I'm much more than that. I was once a part of a woolly old goat that climbed about in the mountains. Part of me was once in a tall plant that grew in the swamp. Ever so many people did things to me. A great artist designed me. A small boy cut me up and tied me into thousands of knots, then with some huge shears he trimmed

off the tag ends and, much to my surprise, you may be sure, I found myself a blue Chinese rug."

"You sound so interesting," said Jean, "that I wish you'd begin at the beginning and tell me all about it."

"If you feel that way about it," chuckled the little voice, "I'll tell you everything. I get awfully tired just being walked on. You can't imagine how hard it is."

"Oh, do begin," said Jean. "Mother's likely to decide to go home any minute."

"There was one old goat in the herd," began the small voice, "that they called Shar. He was a bad-tempered, blustering old fellow, but he had the heaviest coat of long white wool of any goat in the herd. Awfully dirty he was too and full of burs and ticks and things like that. And hard to catch. Shar led the herd and went first to all the high places where few men could follow. Soon it was time for shearing, and, proud and clever as he was, Shar was caught and tied and with swift sharp shears his long woolly coat was stripped from him.

"Then," the little voice went on, "it was tied in a bundle and sent to be cleaned. It came out of the wash a glistening shining white. Then the spinners got hold of it and it was spun into silvery threads. It was made into a great web. The spinners sold it to the weavers and the weavers sent it to the dye-pots.

"Now, the dye pots have a story of their own, but maybe that's too long to tell. Dye-pots look ugly. They are fed on roots and stalks and sometimes bloom from the swamp, steeped in water, but they make lovely colors—red, yellow, green,

blue, royal blue like I am," said the little voice proudly.

"They dipped Shar's coat after it was spun into thread into the dye-pot and it came out the loveliest color in the world, the color of the sky and the water, the color of the flag, a beautiful deep blue. Then Shar's coat was sold to the weavers. Nobody knew just what it was to be, but it was sure to be something lovely."

"Let's see," said Jean, counting on her fingers, "there were shepherds and shearers and spinners and dyers, and now the weavers all working to make a little rug. So many people I didn't know about."

The little voice continued: "It takes a great many people all working together to make the least little thing.

"Each person must do his part well or nothing beautiful ever gets made. Now the weavers knew that they wanted to make a rug out of Shar's coat but first they had to have a pattern. So they went to an artist and asked him to make a design. The artist looked at a little vine that grew on the wall and thought, 'Why wouldn't that be pretty?' And he saw the picture of a dragon and thought, 'That old dragon would look lovely on a blue background.' By and by he sent a picture to the weaver and the weaver decided to make it into his rug.

"Then they stretched the threads over a frame to make the woof of the rug and a young Chinese boy took the thread of Shar's coat and with his quick clever fingers tied hundreds of thousands of knots. At first it didn't look like much of anything, but slowly the pattern grew until one could see the graceful vine and the bold dragon coming out clearer

and clearer. The Chinese boy was often very tired, oh, very, very tired, but he worked on and on. Then one day they cut the last threads and there was a rug all finished. Then the weaver sold it to a merchant and the merchant hung it in his shop window.

"Soon some people came in to buy. They were Americans. They saw the small blue rug and loved it.

"'How much is it?' said the American lady.

"And the Chinese merchant said, 'Twenty dollars.'

"'That is very cheap,' said the lady. 'I'll take it.' And she counted out the money.

"The merchant put the money in his pocket. Then the merchant paid the weaver. The weaver paid the dyer, and the artist and the spinner. But who paid poor old Shar for his coat?"

"Why," cried Jean, "old Shar was greatest of all. He *gave* his wool. Nobody paid Shar. But all those other people worked too. Everyone has to do his share or there wouldn't be any of the things we need, would there, Little Rug?"

But there was no answer. "Would there, Little Rug?" said Jean.

"Come, Jean," said mother. "We must go home. Wake up, Jean. I do believe you've been asleep."

#### THE LITTLE HOUSE THAT WAS EMPTY

THERE was once a little new house that stood empty for a long time. It was made of wood painted white. It had green shutters. It had a porch and a walk that led down to a low white gate. But no one had come to live in it, so the little house was quite lonely. But it kept dreaming and hoping that

by and by someone would come to live in it. It kept thinking: "Some day a father and a mother with a whole lot of boys and girls will be looking for a place to live. They will see me waiting. They will say, 'Little House, may we live in you? We have no home and no place to go. May we come in and cook our dinner and go to sleep?' And when that happens," Little House thought with a chuckle, "I'll say: 'Come in; I'm glad to see you. I've just been waiting for you.'" So the father and the mother and the whole troop of boys and girls would come trooping in. They would live in the little house and it would be a home. That's what all little houses long to be. But still this little house was only dreaming.

Now, it happened one day that some poor people came to America in a great ship. They came from far-away Russia. Where they had lived it had been cold. They had often been both hungry and cold. Someone had told them that in America the people always had enough to eat and to wear; that they had homes and sent their children to school. It seemed almost too good to be true. But they made up their minds to come to America and find out if it really was true. There were Father Josef, Mother Anna, and a whole lot of boys and girls—Jan and Anton and Peter, Katja and Sonia and Baby Paul. Of course there was a baby. There was always a baby in that family. As soon as one grew too large for the baby bed another came to take its place.

Because they had no home of their own in Russia, and because they were both cold and hungry, they went on board a great ship and sailed away and away to far-off America. How glad they were

when at last the ship stopped and they came ashore! They looked about eagerly for a place to live.

Father Josef said, "I must go to work at once to make money so that we can get a little house for a home."

So Father Josef went to work in a great mill where steel was made, while Mother Anna and Jan and Anton and Peter and Katja and Sonia and Baby Paul went to look for a place to live.

Perhaps you will hardly believe it, but they walked right past the little house that had stood empty for so long. They looked at it longingly, for to them it seemed very grand. Indeed, they hardly dared think they could live in such a grand house. But by and by Mother Anna said, "I'm going to see if we can rent this little house." So she asked the owner, and he said she could if she would pay him some rent. Mother Anna thought they could pay rent, so they opened the door of the little house and went in.

If the little house had had hands it would have clapped them for joy. That night there was a fire in the stove. There was light shining from the windows. There was food on the table. When Father Josef came from work, there were hugs and kisses. "See, father," the children cried, "the little house is our home." And the little house laughed for joy.

#### HOW FATHER JOSEF AND MOTHER ANNA LIVED IN RUSSIA

In Russia Father Josef and Mother Anna had lived in a village. It was a very tiny village with low, small houses. The houses were not set in orderly rows

along a wide street but were set helter-skelter, here and there and the street ran between them as best it could. Besides the small low houses the village had a church with a pear-shaped dome. To this church all the people went to pray and join in the service. They thought they were very wicked, indeed, if they did not go to church.

Father Josef and Mother Anna and all the children lived in one of the small, low houses. Their house was made of logs. It had a thatched roof of straw. It had small windows and one low doorway. Inside it had but one room for all. In this room was a stove made of brick in which burned a slow fire. Sometimes in the bitter cold winter they slept on the stove to keep warm. But their real beds were built along the wall and looked like shelves. Of course they were very hard and uncomfortable to sleep on. Besides the stove and the shelves for beds there were a rough table and some benches for chairs. On the stove stood a great brass kettle full of water which steamed. The steam filled the room so that it was hard to see, but it helped to keep the people warm. It does not seem that their house could have been a very pleasant place to stay. Perhaps that is one reason they wished to come to America.

Father Josef had a small piece of land on which he tried to raise enough food for all his family. He raised barley and rye, turnips, potatoes and cabbage and some apples. Sometimes, if they were very fortunate, they had a cow to give milk for them. Sometimes it was only a goat. Sometimes they kept a pig during the summer and had it for food in the winter time. They often had a small

pony or donkey to help them with the plowing and hauling the loads, but more often they hitched themselves to the cart and hauled.

Mother Anna worked in the fields with the men, and all the children worked too. There were no idle ones in Russia. Someone had to guard the cow or the goat and bring her in at evening, for there were no fences. Someone had to grind the grain for bread. Someone had to carry in the wood and tend the fire and make the soup while the rest worked in the fields. Work as they might, they could not get enough money to live in comfort or send their children to school.

There was in the village no schoolhouse. The children sometimes went to the church to learn their catechism. Sometimes in this way they learned to read a little. On Sundays they dressed in their best clothes. The boys wore high boots and blue blouses with bright caps on their heads. The girls wore gay-colored skirts and blouses with bright blue or red or orange handkerchiefs on their heads. After they had been to church in the morning they had holiday in the afternoon. Then they played games or danced or sat about telling stories.

Sometimes there was a wedding in the village to which they all went. Then they made music on violins or drums and danced and feasted. Sometimes there was a funeral in the village and then they had a different kind of music but they also had a feast.

The winters were long and bitter cold, and though Father Josef worked very hard he could not save any money or do any more than get enough for his children to eat. This made him unhappy, for he

wanted them to have time to go to school and learn how to live in better ways than they could there. In America he had been told that a man could earn enough money to send his little ones to school; that he could buy his own house and land. In America a man did not have to pay such heavy taxes. He could be happier and not work more than he could stand. So he decided to go to America.

But where was he to get the money for such a long journey? Father Josef thought long and earnestly about how to get enough money to go to America. He had a brother who worked in the city. His brother had a little money saved. So Father Josef went to his brother and said: "Dear brother, lend me enough money to go to America. I will send it to you as soon as I can earn it." So his brother loaned him some money and Father Josef and Mother Anna and Jan and Anton and Peter and Sonia and Katja and Baby Paul, all dressed in their best Sunday clothes, went on board a great ship and sailed away and away to America.

Far behind them in Russia lay the low brown hut which was their home. Far away were the goat and the pig and the shaggy pony. Their faces were set toward a new home. They were going to be happy and rich in America.

### JAN DOES HIS BEST

"ROCK-A-BY-BABY in the tree top. Rock-a-by-baby in the tree top." Big Sister Sonia sang over and over to Baby Paul. But Baby Paul cried and cried and would not go to sleep.

Mother Anna was busy getting dinner. Father

Josef would soon be home. He would be very hungry.

"Mother," cried Sonia, "baby won't go to sleep. I have rocked and rocked but he only cries. Please come and see what is the matter."

Mother Anna came and together they looked anxiously down at the baby. His little face was quite red and drawn. He tossed about. He thrust out his little arms and cried. The cry sounded as though something hurt him. It was not a loud, angry cry but a fretful, sorrowful complaining.

Mother Anna took him up in her arms and walked back and forth with him. But still he cried. His small body was very hot.

"He is sick," said Father Josef, coming in and looking anxiously at Baby Paul. "He is sick. What shall we do? We are Russians. We cannot speak English. What shall we do?"

"I will carry him," said Mother Anna. "I will walk up and down with him in my arms. That will make him better." But it did not make him better. By morning Baby Paul was very, very ill. He did not cry so loudly but it seemed hard for him to breathe. Father Josef had to go to work. Anton and Katja and Peter went away to school but Jan and Sonia stayed at home to help mother.

In Russia they would have known what to do. In Russia there were neighbors who would have helped. But here they knew no one. In Russia they would have had medicine. "Is there then, no one in America to help when sickness comes?" asked Mother Anna.

"I will go out," said Jan. "I will bring medicine."

Jan put on his cap and went out, not knowing

just what he could do but quite determined to do something to help his little brother. Jan had gone to the priest in Russia for a little while, but he could say only a few words of English. Sometimes other boys laughed at him when he tried to say these English words, so that Jan was afraid to try. Now he was afraid, but he thought of poor little Baby Paul and made up his mind to be very brave.

At first he walked rapidly as though he knew where he meant to go, but soon he walked more and more slowly. Then he sat down on the sidewalk. He had made up his mind to wait until some very kind-looking person came along and ask him to help. But the people who passed all seemed to be in a great hurry. Jan was only a rather shabby-looking foreigner. Nobody stopped to speak to him. Jan sat there his head in his hands, and waited and waited. Was there nothing he could do to make them see him? Suddenly Jan thought of something. In Russia he used to sing a little song. The words were:

“Oh, come, let us dance,  
Let us dance and be gay,  
For the sunshine is bright  
In the glad month of May.”

As he sang the song the singer would whirl around, advance a few steps toward another singer and bow. “Supposing he should sing this little song, and dance,” thought Jan. “Then someone might stop and he could tell him about Baby Paul.”

But oh, what courage it took! Jan stood up and took off his coat and laid it on the walk. He thrust

his cap back on his curly head. He took a few tiny dance steps just to see if he could. He tried to hum the tune—

“Oh, come let us dance,  
Let us dance and be gay.”

It was really a pretty tune and a graceful little step. Jan began to forget to be frightened. People stopped to watch him. A kind-looking man tossed Jan a penny.

Some boys laughed at him. They called him Bruin. “See Bruin,” they shouted. “See the little bear.”

But no one came who stopped long enough to find out what was the matter. Jan was growing more and more anxious. He must find someone.

Soon a big, kind-looking policeman came by and stopped to see what was going on. “What’s all this, son?” he asked, kindly. Jan didn’t understand the words but he did understand the kind tone. He looked up into the policeman’s face and said one of his English words, “Merica.”

“Sure!” said the policeman. “This is America. What about it?”

“Come to,” said Jan taking the policeman’s big hand in his, and pointing to his home where Mother Anna and poor sick little Paul were waiting. “Merica, come to,” said Jan. And he drew the policeman toward the little house.

“He looks pretty sick,” said the big policeman, looking down soberly at Baby Paul in Mother Anna’s arms. “Pretty bad sick too. Poor little fellow!”

Then Mother Anna told him all about it, but because she told him in Russian the kind policeman didn't understand a word she said. He only knew that they needed help. So he told them that he would send a doctor and a nurse. That they were not to worry, for their troubles were about over. That he knew how it was to have a sick baby and would look after them, and that a boy who couldn't speak English but who would sing a brave song to get help for his little brother was a good boy. But because he spoke English they didn't understand a word he said. They only knew that he was kind. They trusted him.

"Come to," said the big policeman to Jan. Jan took his hand and together they walked down the street till they came to a hospital. It was not long before a nurse in a blue coat and white cap was going back home with Jan. It was not long after the nurse came until a doctor came with medicine. It was not long after the nurse and the doctor came until Baby Paul seemed a great deal better.

For a long time they laughed at Jan and called him, "Merica, come to," but Jan only laughed, for the doctor and the nurse had made Baby Paul as rosy and strong as could be. Jan had done the very best he knew how to do.

#### MOTHER ANNA GOES TO WORK

IN the little house where Father Josef and Mother Anna and Jan and Anton and Peter and Katja and Baby Paul lived there was sadness. Father Josef couldn't earn enough money to feed and clothe them all because he was sick, a part of the time. The good doctor who had cured Baby Paul came

and talked with Father Josef. He asked many questions. Then he said: "Father Josef must rest. He must have good food and not worry about anything." But how could Father Josef not worry when he knew he ought to be earning money for the children? He couldn't help but worry. He grew paler and thinner every day.

Jan was quite a big boy now, and Sonia was growing fast. They talked together. Now they could speak a little English.

Jan said: "I am the oldest. I shall go to work. I shall earn money for father and mother."

Sonia said: "I too am big. Almost as big as mother. I shall go to work."

Mother Anna said that it was all right for Jan to go to work if he could find something to do, but that Sonia was too small to work away from home. "You can stay at home and take care of father and Baby Paul and the others," she said to Sonia. "I can earn money. Long, long ago I learned to wash and iron and clean floors. I can work."

Father Josef didn't like to have her go out to work, but what could he do? He lay on his bed very pale and still. Mother Anna went to Mrs. Nelson, who lived in a fine house. "Have you any work I could do?" she said. "I am strong. I can wash and iron. I can clean floors."

Mrs. Nelson had two little boys and two little girls and there were many clothes to wash. She was glad to have Mother Anna to wash for her. She took her to the laundry room and showed her how to use everything. Mother Anna worked hard. She rubbed and rinsed and starched. Soon

it was time to hang out the clothes. She lifted the heavy basket and carried it to the yard. Then she began to hang out the clothes.

Two little boys, Ned and Phil Nelson, were playing in the yard. They had a dog named Major. They had hitched him to their wagon and were playing they were grocer's boys dashing about delivering groceries to many people. "Oh, bother!" said Ned. "There's that old Russian woman with all the clothes. Now we can't play any more."

"Oh, yes, we can," said Phil. "We can run right through the clothes. We won't hurt them any."

Mother Anna wanted to ask them not to run against her clothes but she couldn't speak English very well. Besides she was afraid to speak to such fine little gentlemen. "If they are like my Anton and Jan and Peter," she thought, "they will be careful not to spoil the clean clothes." So she hung them all out in the sunshine. How clean and white they looked!

Looking out of the window, Mrs. Nelson thought: "The new laundress does good work. I must tell her that I want her to work for me every week."

Mother Anna went back to her washing and Ned and Phil went on playing in the yard. Hitched to the wagon Major darted in and out through the clean white sheets and tablecloths. Once he caught the corner of a cloth in his sharp teeth. He was only playing but he tore a great hole in the cloth. Once Phil's dusty shoulders brushed against a wet towel leaving a long black streak. They ran against the clean clothes so many times that almost everything was soiled. All of Mother Anna's careful

work was ruined. By and by Ned and Phil went in to lunch and Major took a nap. It had been hard work delivering groceries all morning.

By noon Mother Anna was ready to iron. She was quite tired. But now she must stand and iron all afternoon. "Never mind," she thought, "I am earning money. Now we can all have enough to eat and I can buy medicine for Father Josef."

When she saw the torn tablecloth and soiled sheets and towels she stared in surprise. How could that have happened? Then she knew—the boys and the dog. There was nothing to do but wash them all over again. But washing wouldn't help the torn cloth. She couldn't explain to Mrs. Nelson because she could speak so little English. What could she do? Patiently she put them all back into the tubs. Patiently she rubbed and rinsed. Then she hung them again in the sunshine. But the torn tablecloth she could not help. Ned and Phil did not come out again to play.

At last after a long day's work Mother Anna was ready to go home. Mrs. Nelson came to look at the clothes and pay her her money. She saw only part of the ironing done. She saw the torn tablecloth. She was very angry. "You are both slow and careless," she said. "The ironing isn't half done and you have torn my best tablecloth. I ought to make you pay for it."

Mother Anna did not understand all of this, but she trembled. The tears came to her eyes. She turned away to go home. Major lay asleep by the door. The tears blinded her so that she stumbled over him. Major sprang up good-naturedly. He was used to being in the way. Mother Anna paused.

Then she lifted one of Major's feet, placed it on the torn cloth and pointed to the yard.

Mrs. Nelson understood. "You mean Major tore the cloth? How could that be? Wait. I'll find out. Ned," she called. "Oh, Ned and Phil, come here."

The boys came rather slowly. "Did you boys play with Major among the clothes this morning?" Ned looked all around. Phil looked at the ground. They did not answer. "Answer me, Ned. Did you play among the clothes?"

"Major did," said Ned, slowly. "He ran all around."

"I see," said Mrs. Nelson. "Who was driving Major?"

"We were," said Ned and Phil together.

"So you are to blame for all of this. Now what can you do to show this good woman who has worked so hard for us that you are sorry?"

"I'll never do it again," said Ned soberly. "I'm sorry."

"I'm sorry too," said Phil. "I didn't think."

"Let's give her the dollar out of our bank," said Ned. "We were going to buy a new harness for Major, but we can make the old one do, I guess."

"Good!" said Mrs. Nelson. "You must learn to be thoughtful and careful about other people. That will help you to remember."

Mother Anna understood the kind tone and smile. She was glad to have the extra dollar. She went home very tired but happy to find her family all safe.

#### A FRIEND VISITS MOTHER ANNA

It was not long before Father Josef got well

enough to go back to work. Then there was money enough to buy shoes and stockings, and coats and hats and good things to eat for them all. Everyone was very happy. Only Mother Anna sighed a little. Father Josef went to work every day. He had some friends among the men. He liked to see them and talk to them. The children, all except Baby Paul, went to school. They were busy and happy. Only Mother Anna, who stayed at home all day long, was sometimes a little lonely.

"In Russia," she thought, sadly, "there were friends to come to see one. There we had neighbors to talk to. Here in America it is very different. No one comes to see us. No one cares about us." She looked sadly about her little home.

It was a very clean, pretty little house. Flowers bloomed in jars on the window ledge. The table was spread with a clean, white cloth. The tea-kettle bubbled on the stove. Mother Anna sat darning stockings and thinking about her friends in far-away Russia. A teardrop fell on the work. She wiped it away with the toe of the stocking. Not for worlds would she have any of her family see her crying! Why, this was America. This was her own little home. Weren't they all well and happy?

Just then there came a rap on the door. "Rat-a-tat-tat." Mother Anna opened the door. There stood the postman with a whole bag full of letters. "Are you Mrs. Josef Kolisch?" he asked. "I have a letter for you." Mother Anna was so surprised she could only stare. Then she remembered and made a queer little bow and said, "Thank-you, sir." The postman left the letter and went whis-

tling off down the street. Letters were nothing to him. He carried letters to everybody.

Mother Anna sat down and looked at her letter. She did not even open it, but she was quite happy. The reason she did not open it was because it was written in English. She knew she couldn't read it. She must wait for Sonia to come home from school. She would read it aloud. Soon Sonia came from school. With her came Katja and Peter and Anton. They listened while Sonia read:

*Dear Mrs. Kolisch:*

I am Sonia's teacher. I have been thinking that perhaps you were a little lonely in this big, new country. Perhaps you have been too busy to make new friends. I want to come to see you. May I come to-morrow about four o'clock?

Sincerely your friend,

RUTH TAYLOR.

"She says, 'Sincerely your friend,'" murmured Mother Anna. "Tell her, Sonia, to be sure to come. I will bake cakes. I will make tea. There will be a teaparty. A friend is coming to see me."

It had seemed that the little house was quite clean but the next morning Mother Anna swept and dusted and cleaned everything. A home must be at its best for friends. She sang as she worked. She baked cakes. She brought out her nicest dishes. She spread her best tablecloth. Now it would be as it had been in the old country. She would have friends.

"You must all be polite," she told the children. "You must say 'Please' and 'Thank-you.' You must make no noise. You must speak nicely when

you are spoken to." Of course they all promised to be polite.

Just as the clock struck four Miss Taylor knocked. She wore a blue dress with a blue hat. She carried some red roses. These she gave to Mother Anna. Mother Anna put them in a tall vase. The tea table looked more wonderful than ever.

Miss Taylor noticed the tablecloth. "Such beautiful embroidery!" she cried. "Did you do it? It is far more beautiful than anything we do."

Mother Anna laughed. "I learned to do it while I was but a little girl in Russia. I do it ever since. It is easy."

"It wouldn't be easy for me," said Miss Taylor, "nor for any of the ladies I know. Won't you come down to our church, Mrs. Kolisch, and teach us to embroider like this? There are so many women there who would like to learn and they would like to be your friends."

"I will come," said Mother Anna. "I am glad to come. It is good to have friends."

#### GOING WITH A FRIEND TO CHURCH

"THERE," said Mother Anna, turning the key in the lock, "you are not to run away, little home. We will be back before long, but now we are going to church."

It is true. Father Josef and Mother Anna, with Anton and Jan and Peter, with Katja and Sonia and Baby Paul, were going to church for the first time since they came to America. They were all so clean you would scarcely have known them. They wore their very best clothes. They were very happy.

"There will be music," said Father Josef, "great organ music such as was in the church in the old days at home."

"There will be soft light coming through windows with pictures in them," said Mother Anna.

"Perhaps we shall sing," said Sonia, "as we do in school. Do you think we shall sing, mother? I love to sing."

"Perhaps so," said Mother Anna, "but remember you are to be good children and sit quietly and listen well."

It was their friend, Miss Taylor, who had asked them to go to church. She had told them that the minister would be glad to have them come. It was she who watched for them at the door and walked with them down the long aisle to a seat. It was good to have a friend with them. It kept them from feeling lonesome.

"This is God's house, and he is here to-day;  
He hears each song of praise and listens while we pray."

The great organ took up the song and all the people stood up to sing. Then the minister opened the Bible and read the story of the Hebrew people, who long, long ago built a most beautiful church of silver and gold, that they might have a place in which they could worship God. The story said that only those people who were willing and wise were allowed to help build the church. It told how such people came with their gifts for the church. Some brought gold and some brought jewels. Some brought fine linen cloth for curtains, and some brought boards to be covered with gold. But some

had nothing they could give. These worked with their hands. The women sewed on the curtains and embroidered them in beautiful colors. When the church was finished they went there to pray. They felt sure that God listened when they prayed.

Then the minister closed the Bible and talked. He talked about some people he called Pilgrims who crossed the great ocean to America, that they might have a home in the new country. Father Josef listened eagerly, for was that not just what he and Mother Anna had done? They too had come to America to make a home for their children. Father Josef thought of the little house lovingly.

"The Pilgrims," said the minister, "thanked God for their homes, for had he not brought them safely through many dangers? They too, like the Hebrews, built a church and went there to pray."

Father Josef and Mother Anna thought of their long, hard journey from Russia. They thought of their little new home. They too were thankful.

Then the great organ made music again. They stood again and sang,

"Our dear church was builded long ago with care,  
So that all the neighbors might find welcome there."

They felt as they sang that they had come with their neighbors to thank God for their home.

#### SHARING HOME

ANTON and Peter had been out playing all afternoon. They came in at last, very hungry and dirty, to ask for cookies.

"Please, mother," they said, "give us some cookies. We're so hungry."

Mother Anna gave them each two cookies with a raisin in the center. Peter said, "Thank you," and ran away, but Anton said, "Charlie wants one too."

"Who is Charlie?" asked Mother Anna. "Why can't he go to his own home for a cookie?"

"He's out there," said Anton. "He won't come in. They don't have cookies at his house."

"Go tell him," said Mother Anna, "that I'll give him a cookie if he will come with you to get it."

Anton ran away, but he soon came back with a little colored boy. He was a very thin, ragged, dirty little fellow with big, dark, hungry-looking eyes and shining white teeth. He wore a ragged old shirt and a pair of overalls. The overalls were too large for him and needed mending. Charlie looked as though he might fall apart if it had not been for three big safety pins. They held his clothes together instead of buttons. He had no shoes and no cap.

"Wouldn't you like a cookie?" said Mother Anna.

Charlie reached out a small grimy brown hand and took the cookie. He didn't say, "Thank you," but he smiled at Mother Anna as though he felt thankful. "Come back again," said Mother Anna. "Come and eat dinner with Anton and Peter some time."

"Gee, mother!" said Anton as he crept into bed that night, "Charlie said he never had a cookie as good as ours. He says he can come to dinner tomorrow."

"All right. Tell him to come, Anton. Is his home near here?"

"I don't know. Guess he hasn't any home."

"Why, where does he sleep? Who takes care of him?"

"He has, too, a home," said Peter. "He lives down by the river in a little cabin. His father goes fishing. Charlie doesn't have to go to school. He just plays. He doesn't have to work any either. He just has a good time."

Mother Anna smiled but said nothing except, "Well, bring him here to play and have dinner tomorrow."

Oh, what a good dinner that was! Mother Anna seemed to know the things that boys like best. She had chicken and gravy and potatoes and pie—real apple pie. Before they ate she sent them all to wash and comb their hair. She told them to change their clothes too. And there was a clean shirt and overalls with buttons on them for Charlie. He looked like a different boy when he was clean. After dinner they played all afternoon. They played ball. They swung in the swing. They worked on some bird houses Anton was making. Charlie started a bird house for himself. Anton gave him a box. He nailed it together and cut a small round hole in it for a door. They played "train." Their train hauled some cattle from Omaha to Chicago. Charlie was the cowboy who took care of the cattle. Charlie stayed to supper. When he went home Anton and Peter and Mother Anna said, "Come again."

"I will," Charlie promised.

#### SATURDAY'S WORK AND THE PICNIC

KATJA came home from school one day feeling very glad. Before she took off her coat she began

to talk. She said: "Mother, there's going to be a picnic on Saturday. Teacher told us about it. Mother, I'm invited. So is Anton. Peter too. Mother, may we go?"

"Are we invited?" cried Anton and Peter together. "How do you know we're invited?"

"Teacher said so," said Katja. "There's to be ice cream. Teacher said so. Oh, mother, may we go?" Three pairs of blue eyes looked anxiously at Mother Anna. Anton and Peter and Katja were thinking so much about the picnic that they had forgotten all about dinner.

"Father Josef is away all day," began Mother Anna, slowly. "Jan is away at work too. Baby Paul is too small to work. And that leaves Sonia and me to do all the Saturday's work."

"Oh, bother!" began Katja, crossly. Then she stopped. Anton and Peter were looking very cross too.

"On Saturday," went on Mother Anna, slowly, "Anton and Peter take their wagon to the store for groceries. They carry in wood and coal for me. They sweep the walks and cut the grass. They help care for Baby Paul. Katja helps me about the house. She helps with the baking. She runs errands for me. She dusts. She mends. There is much to do on Saturday."

Still Anton and Katja and Peter looked quite unhappy. Then Peter smiled. "I know what we can do," he cried. "We can get up very early on Saturday morning and get the work all done before we go. Then we could go, couldn't we?"

"Some of the things we could do on Friday," said Anton. "There's two whole hours after school. We could come home and work."

But Katja said: "I don't see why we have to work so much. The other girls don't have to work. They can go to picnics. Their mothers don't make them stay home and work." Then Katja cried. You see, she wanted very much to go to the picnic.

Then Sonia said: "Let Katja go to the picnic. I will do her share of the work and my own too. I can if I work very hard." Sonia came and sat down by Katja and stroked her hair. "Stop crying, little sister," she said. "Sonia will do your work. Please let her go, mother."

Katja stopped crying. She jumped up and threw her arms about Sonia's neck and kissed her. "If I work on Friday and get up early on Saturday and work fast I can do the most of it myself. The next Saturday I will do some of your work, dear, kind Sonia, and you may go some place."

"If you do that," said Mother Anna, smiling, "you may all go to the picnic."

Oh, what a busy time they had on Saturday morning! With the first peep of day Anton and Peter and Katja were awake. They sprang out of bed. They sang as they dressed. By nine o'clock the groceries were all brought home. The grass was cut. The walks were swept. The wood and coal were carried in. Katja had swept and dusted. She had mended her stockings. She had washed the dishes. At ten o'clock the boys and girls came by. They called: "Come on! Come on! Everybody who is going to the picnic, come on!"

Anton and Katja and Peter ran out. They waved good-by to Baby Paul in the doorway. They ran off chattering and singing.

They came home quite late in the evening. "My!" said Katja, soberly, "picnics are fun, but home is nice too even if you do have to work."

"I say home's nice," said Anton. "Who minds a little work? I like to work for mother."

### THE WHAT-NOT BOX

"Oh, mother! mother!" called Katja. "I can't find my spelling book. Do you know where it is?"

"No," said Mother Anna. "I haven't seen it. Did you put it away on the shelf where it belongs?"

Katja said nothing, for she felt pretty sure she hadn't put her book away. It was only ten minutes until school time and she must have it. She couldn't go to school without her spelling book. She looked everywhere she could think of, but she couldn't find it. She looked in the kitchen. It wasn't there. She looked on the porch chairs. It wasn't there. Only five minutes now until time to start to school. Katja felt like crying, but she tried to be brave.

Then Sonia came in the room and saw Katja hunting for her book. She called Anton and Peter and they all looked. At last they found it. They found it in a very queer place. You could never guess. They found it in the waste basket. Katja had no time to explain nor even to say more than, "Thank you," because she had to run or she would be late to school. But after school that evening the children had a council.

Now a council meant all the family getting together and talking things over and deciding upon a plan. Father Josef and Mother Anna, Jan, Sonia, Katja, Peter, and Anton and even Baby Paul sat down together and talked things over. Whatever

was decided upon at a council must be done no matter how hard and disagreeable it seemed afterward. Anybody could call a council meeting. Sonia called this one. They all came and listened quietly while Sonia told them why she had called the council.

"I think," said Sonia, gravely, "that we ought to do something in this family about putting our things away in better order. We're always losing things."

Katja blushed. She had lost her spelling book. "Oh, it isn't only Katja who loses things," said Sonia, seeing the blush. "Last week it was Peter who lost his cap. And Anton lost his roller-skates. And Father couldn't find his glasses."

"I think," said Father Josef, with a twinkle in his eye, "that somebody hid those glasses." This made them all laugh, for, of course, no one would hide father's glasses. He had laid them on the window sill in the bathroom and forgotten where he left them.

"Well," said Anton, "it's true. We are awfully careless. We're always losing things. We leave things around dreadfully. Peter left his wagon on the sidewalk in front of the house. Old Mr. Jones stumbled over it. Someone left the newspaper on the porch overnight and the wind blew it all over the neighborhood."

"I left my lawn rake in the back yard and somebody walked off with it," said Jan. "We really ought to do something to get over these careless habits."

"Listen," said Mother Anna. "I've got an idea. Let's get a great box and set it in the basement.

Then let's agree that whenever anybody finds anything out of place, no matter who it belongs to, he can put it into the box. Let's call it the what-not-box." Everybody laughed but everybody listened too.

"Before anybody can get anything out of the what-not-box," went on Mother Anna, "he must pay a fine. The fine must be either in money or in work. The money fines we might give to the Sunday school. The work shall be doing something for someone else."

"But who shall say what the work shall be?" said Jan.

"Each person may decide that for himself. Only he must do something really useful and kind for someone."

Mother Anna's plan seemed such a good one that they decided to try it. Father Josef bought a great box and put it in the basement.

"Now," warned Mother Anna, "things that are left out of place may be put in the box by anyone who finds them. Next week we will have another council. Each one may tell what he found in the what-not-box and what he did to get it out."

#### WHAT WENT INTO THE WHAT-NOT-BOX

IT wasn't very long until the little house was the neatest little house in the whole neighborhood. But the funniest kinds of things went into the what-not-box. Anything that was left lying around out of its proper place was sure to be popped into the box by somebody. Mittens and lead pencils, books and toys, a hammer, a rake, a whole checker board and a set of dominoes went in. And

once in the what-not-box it wasn't so easy to get things out. You couldn't just run and grab things. You had to pay a fine in money or work. No matter how much you needed the thing, you couldn't get it until you did one of these. Father Josef paid a fine of ten cents before he could get his overshoes out of the box. He had left them on the front porch when he should have put them in the hall closet. Nobody told who put them in the what-not-box. Father Josef only smiled but the next time he put his own shoes away.

But not everybody could pay a dime. Most people had to work out their fines. Peter lost his raincoat and Anton lost his ball, but Katja lost the queerest thing of all and did the hardest thing to get it out. She lost Shandy, her big awkward loving-hearted dog, Shandy. He was shut up in the what-not-box because he was found very much out of place on the neighbor's lawn. He had dug up almost a whole bed of flowers. Katja could not take him out until she had paid a fine, either money or work. She had no money and she couldn't think of a thing she could do. Poor Shandy didn't like it in the what-not-box. He cried and cried to get out.

Katja went far away where she couldn't hear Shandy cry until she could think of something to do. Pretty soon she jumped up and ran to the woodshed. Then she got a spade and a basket. With the spade she dug up half the lily bulbs in her own little flower bed. She put them in her basket. Then she walked over to the neighbor's. She knocked on the neighbor's door. She said, "Oh, please, Mrs. Smith, Shandy dug in your

flower bed. He spoiled your flowers. But I have brought you half of my flowers. Won't you please let me set them out in your flower bed in place of the ones Shandy spoiled?"

Mrs. Smith was kind. She helped Katja and together they made the flower bed look almost as well as ever. Katja told Mrs. Smith about the what-not-box, how she couldn't get Shandy out until she had done something for someone. Mrs. Smith thought that was only fair and right. "You see," she said, "it's not very nice to have the neighbor's dog tear up your flowers or his cat scare away the birds or his boys play ball on your new grass. But I'm sure you won't let Shandy do this again."

"No," said Katja, seriously. "Not if I can help it, he won't."

## OBSERVATION STORIES

### MOTHER VESPA BUILDS HER HOUSE

IT was warm spring at last. The sun shone. The wind blew softly. Even in shady places the snow was all gone. The meadows were covered with tiny pink-and-white wind flowers and yellow dandelion blooms. The little brooks ran singing over their pebbles. Everything was glad that the dark cold winter was gone at last.

Perhaps it was because the sun and wind were warm that so many small creatures were getting quite anxious to build their homes. The birds were all back from the sunny southlands, but their nests looked very worn and shabby, quite unfit to live in. The bees were flying here and there among the flowers, but since they had no place to put it, they could gather no honey. Mr. and Mrs. Rabbit had no cozy nest hidden away in a corner. The very first thing they must all do was to build some kind of a house for themselves.

There was one small creature—she is sometimes called Mother Vespa—who seemed to know exactly what she wanted in the way of a house and exactly where she wanted it to be. So without help from anyone she set to work building it. She was very small, indeed, not much more than an inch long. She had a long body with a very thin waist, six slender legs, two strong wings, five very bright eyes and between her eyes two feelers or antennæ by means of which she seemed to hear, feel and talk with other

creatures like herself. Down her body on either side ran a clear line of white, but the rest of her was a dull brown in color. In her tail she carried the sharpest kind of a little needlelike stinger. You may be sure Mother Vespa could take care of herself if she needed to do so. But she never stung one of her own kind and she seldom stung anything unless she thought someone was trying to hurt her and became frightened or angry. Mother Vespa was a hornet. She belonged to the wasp family. You have perhaps seen her lovely gray house hanging from some branch of a tree. You may have heard what happens to boys and girls who think it fun to poke sticks into Mother Vespa's lovely gray house.

Mother Vespa was not thinking of such bad boys and girls this lovely spring morning. Her mind was altogether on the house she wanted to build. She had no tools but her own wings and eyes and jaws; no building material but some old half rotten logs, but she went resolutely to work. First she selected a tree with a strong branch to which she might fasten her house. Then she wove a short stem out of the sticky fluid in her mouth which she stuck to the branch of the tree. Then she wove three tiny round rooms and stuck them to the lower end of the stem. Before these rooms were finished she stopped long enough to lay an egg in each one. This egg she stuck to the wall of the room. Between the rooms of the nest she built walls and over all she built a roof. Now the walls and the roof were of soft gray paper made almost exactly as men make paper. They were made of wood pulp. Mother Vespa flew away to a decaying log, bit off a

tiny bit of wood with her sharp, strong nippers and ground it between her strong jaws. As she ground it she mixed it with saliva into a paste. Then she flew back to her house, laid the tiny pellet of chewed wood on the edge of the wall and beat it down with her feet until it was smooth. Then she flew back to the log for more wood. Back and forth, back and forth, tirelessly she flew, never stopping to rest all day long. All that she had to eat was a little nectar or sweet juice which she drew from the flowers. She built and built until the eggs she had laid began to hatch. Then she had to stop building to feed her babies.

Once the hornet babies were hatched they grew very fast. Before long they were large enough to help their mother work on the house and gather nectar to make honey to feed their smaller brothers and sisters. Instead of running off to see the world these children stayed right at home and worked.

Soon there were so many workers that the house was all finished. It was a very beautiful house. It was round in the middle and tapered to a point at both ends. It had many rooms. Each small baby hornet had a room all to himself and a nurse to bring him a fresh sweet drop of honey whenever he was hungry. I wonder how such tiny creatures can know so well how to build their homes and take care of their little ones?

#### WATER CREATURES

MISS THURSTON had promised to take the second-grade children down to the brook to watch for small water creatures. But before they started they talked about some of the things they might see.

Some of them did not know in the least what to look for.

"One thing we will be almost sure to see," said Miss Thurston, "is a frog. He may not look like a frog, but that is because he is only a baby. While he is a baby we call him a pollywog. Before he is a pollywog he is an egg. The mother frog leaves her eggs in a little sack in the water, dozens of them in each small sack. Soon they hatch and become pollywogs. Then they look very much like minnows. They swim about in the water for a while, but soon they drop their tails and grow two strong legs. The legs grow under the skin at first. Soon they become so strong that they break through. You can catch some pollywogs and put them in a glass bowl and watch them while their legs are growing. When his legs are strong enough the small frog leaps about on them in search of food."

"Frogs are not the only things we may find in the brook. There are mosquitoes there. These are also hatched from eggs and at first are what we call wrigglers. Sometimes you may see them in the rain barrel. Very small brown creatures they are that look like tiny worms, but very soon they change into creatures with long legs, tiny, strong wings and sharp, sharp bills with which they bite. Who has not been bitten by a mosquito? It's not very pleasant, is it?

"It's really very lucky for us that there is another small creature we may find in the water who really likes mosquitoes, likes them so much that it eats them by the hundreds. It is sometimes called the mosquito hawk. It is long and slender with four strong wings and a glittering blue body. It goes

darting here and there in search of its food. Sometimes it is called "The Devil's Darning Needle" but his true name is Dragon Fly. You need not fear him. He has no sting. You may thank him instead for eating so many fierce little mosquitoes that bite.

"Still another small creature which we may find in the brook looks like a small lobster. It is not a lobster but a crayfish. If it should catch hold of your bare toe when you go wading it wouldn't hurt you much. It would do such a thing only by mistake. It would be sorry that your toe was not something good to eat.

"The crayfish has ten legs, five on either side. Two of these it uses as hands to hold its food. It hides under a rock and reaches out to catch its food as it sails past. It likes meat and vegetables just as you do. Have you ever seen what is called a crayfish chimney? When it gets very dry, late in the summer, the crayfish digs a well for itself and builds a wall of mud over it. So when the earth is quite dry and hard it still has a small wet spot in which to rest.

"The wise, good power which is God has given each one of these small creatures the cunning and skill to care for itself and its little ones."

#### THE EARTHWORM

IF, through some fearful accident, a boy lost his hands, his feet, his eyes, and his ears, he would be quite helpless. Someone would have to feed him and wait on him, dress him and entertain him. Someone would have to build him a house and keep it warm for him. I suspect such a boy would think

life was hardly worth living. He could not run or jump. He could not talk or sing. He could not see the beautiful world or hear the birds sing. Perhaps he would sit and cry, thinking himself very badly treated.

Yet there is a little creature—I imagine you have all seen him—who has no hands or feet, no eyes or ears or nose, who yet lives quite happily. For a house he digs himself a little cave in the earth out of which he thrusts his eyeless head to nibble leaves that are lying on the ground or bits of dead insects. He likes meat and salad just as we do. In winter he curls up in his tiny home and sleeps through all the dark, stormy weather but when spring comes, with its sunshine and warm rains, he wakens and wriggles out to look for food. After a warm rain you sometimes see him but you can't get very near him. Though he has no eyes to see you and no ears to hear you he knows when you are coming. Perhaps he feels the earth around him shake a little no matter how lightly you tread.

When boys want to go fishing they sometimes dig into the earth to find this little creature. They use him for bait. Can you guess what he is?

Perhaps you are wondering how the earthworm can dig a hole in the ground when he has no hands or feet or sharp nippers like Mother Vespa. He digs by eating his way into the earth. He takes a mouthful of dirt and swallows it. Then he takes another mouthful of earth and swallows it. The earth passes through his body. If you find an earth-worm's hole you can see the tiny balls of earth that have passed through his body, lying around the opening. He does something else too that is very in-

teresting. He puts tiny stones or hard seeds in the bottom of his hole. When he curls up for his long winter's sleep he lies on these. Since he has no nose he breathes through his skin. Perhaps these small seeds help him to breathe easier. Still another interesting thing he does is to drag a leaf part way down his hole to have to nibble on a little at a time as he is hungry. If you see a leaf sticking up out of the ground you may be pretty sure a little pink earthworm is hidden beneath it.

Do you wonder how these small creatures can know so much and care for themselves so well? The same wise loving power that cares for us cares also for the earthworm. This power, which is God, has given to each creature some way of taking care of itself. To you God gave eyes and ears and hands and feet. To the earthworm he gave feeling and cunning. All of us share in God's goodness and wisdom.

### MR. HOPTOAD A FRIEND TO MR. MAN

#### A Make Believe Story

"ARE you coming in, Little Boy, this very minute and have your bath and go to bed," mother called, "or must I come out there and see what you are doing?"

"In a minute, mother," answered Little Boy softly. "I'm coming in a minute."

But the twilight deepened and still Little Boy did not come. The lovely sunset color faded from the sky. The small twinkling silver stars began to show. Little sleepy birds called good-nights to each other. Careful papa birds flew about in last

long circles to make sure that everything was all right for their babies. The bees had all gone home to their hives. Even the wind was quiet. But Little Boy had not gone in to his mother.

So his mother went out to see what was the matter. She found him lying flat on his tummy under the lilac bush with his heels in the air and his chin in his hands. She made him crawl out and go with her into the house and get ready for bed. When at last he was all clean and warm in his nighty she sat down in the old squeaky rocker and Little Boy climbed up into her lap and they rocked. "Squee, sque-eek! Squeek, squeek," went the old rocking chair.

"Mother," said Little Boy, softly, "I was wondering 'bout toads. There's an old toad lives under our lilac bush."

"Once upon a time," began mother, "ever and ever so long ago, there was a great beast lived in the woods. He had no eyebrows and no hair. He was green, as green as grass or as leaves. And all the other beasts turned away from him and went out of their way to keep from seeing him. The poor beast couldn't understand why they treated him so. It made him feel sorry for himself.

He looked at himself all up and down. There didn't seem to be anything the matter with him except that he had no eyebrows and no hair and was green. That didn't seem enough to make everybody afraid of him.

So he made up his mind to go looking here, there, and everywhere until he found another beast like himself or enough like himself to be friendly.

He went and he went, up hill and down, far and

near, seeking, seeking another beast like himself or enough like himself to be friendly.

As he went he asked the wind: "O Mr. Wind," he said, "you travel far and wide. Haven't you seen another beast that looks just a little like me?"

But the wind just laughed and laughed. "Ho, ho, ho-o-o-o!" He laughed over and over. Then he said, "I've never seen another beast like you, and I've been under and over and all round."

The poor beast went on and on.

By and by he came to a little brook. He asked him, "O Little Brook, was there ever another beast like me?"

The little brook made a gurgling sound, "Gr-rr-rr." He was getting ready to say something, but the poor beast thought he was laughing like the wind and didn't stop to listen. That was a pity, for the little brook was kinder than the wind. He had meant to tell the poor beast something. But he was gone.

On and on he went. Over cold mountains he traveled and over deserts. He was hungry and thirsty and lonesome.

"Was he a toad, mother?" said Little Boy.

"Little Boy," answered mother, "he scarcely knew what he was. He scarcely knew where he was going, but he kept on and on. He kept asking and asking. Some laughed like the wind. Some stared at him and looked scornful. Some chased him away. By and by a queer thing happened. The poor beast kept scrooching down so that he wouldn't be seen. He did this so much that he began to grow smaller and smaller. Soon he was no larger

than your fist. He took to creeping under bushes and into dark places, hiding by day and coming out by night so that no one would see him.

And then the queerest thing of all happened. The poor beast came at last to Mr. Man and he said, "Please, Mr. Man, may I live in your garden? I am little and ugly and cold. No one loves me. But I will be a friend to you if you will let me."

Mr. Man looked down at the beast and felt sorry for him. He said, "Why, Mr. Toad, I like to have many friends. I would like to have you live in my garden. You could help me in many ways."

So Mr. Hoptoad lived in Mr. Man's garden. When the other beasts saw that he was a friend of Mr. Man's they quit laughing at him.

"Are you asleep, Little Boy?" said mother, softly. "Haven't you heard about Mr. Hoptoad?"

"I hear you," said Little Boy. But he was really almost asleep.

#### THE LITTLE BOY AND THE LIGHT

ONE evening when it came time to go to bed the Little Boy could not be found. "I can't think where he can be," said mother, anxiously. "I just came into the house for a little while to get his supper and left him playing in the yard. Now I can't make him hear."

Mother looked very worried. She called again, "Little Boy! Oh, Little Boy, where are you?"

But no Little Boy with curly hair and blue eyes answered her, though she waited and listened for a long time. All she heard was a tiny echo blown back from the meadow like a mocking, "Little Boy-y-y!"

Out on the lawn the small fireflies lighted their tiny lanterns, here, there, and everywhere. Tiny crickets sang their cheery songs in chorus. It grew darker and darker and still Little Boy did not come in. Now it was quite dark. Mother thought, "It's no use waiting for him. I must go and find him. But oh, I wish I had someone to help me."

Then quickly as could be a little voice whispered, "I'll help you to find Little Boy."

Mother looked all about the room. "Who was it promised to help me?" she said.

"I'm the candle," said the little voice. "I'm up here on the mantle. I'm very small but I'm good help when I'm lighted. I can go into the farthest corners. I go everywhere. I will go with you."

"I am glad to have you, Little Candle Light," said mother. "Only I am afraid the wind will blow you out."

"Put me in the lantern," said the little candle. "Then the wind can't touch me."

So mother put the candle in the lantern, but first she thrust the end of it into the fire and lighted it. Then a small, clear light glowed steady and true. So, carrying the lantern, mother walked out into the darkness. She looked all about and called and listened.

"You are a good little light," she said. "But I must have someone else to help me or I will never find Little Boy. Oh, who will help me?"

When she said this she looked down, and there was the small white dog. He jumped and whined just as though he wanted to say, "I love Little Boy. Let Love help Light to find him." Of course he didn't say just those words, but mother understood

that he wanted to help, so she said, "Yes, Small White Dog, you may help too."

So the small white dog went sniffing here and there in the garden, and very soon he gave a quick yelp. It sounded just as though he said, "Come on. This is the way. Follow me." He went right through the garden gate which was open and down the road faster and faster. And mother and the little light came after him just as fast as they could.

Pretty soon they saw Little Boy's cap caught in a thornbush by the side of the road. "We're finding him," cried mother.

But the small white dog went on and on. Then they found Little Boy's coat by the side of the road.

"We're getting closer to him," cried mother.

Then they found Little Boy. He was sitting by the side of the road. He was looking down into a great hole in the ground where some men had been digging a well. Mother ran to him and hugged him and said: "Are you hurt, Little Boy? Why did you go so far away? Mother has been so frightened."

But Little Boy said, "I can't go to bed to-night, mother. I've got to watch for the light. The dark chased him out of the garden. He chased him through the gate and down the path. He chased him far away. I think he chased him down this great hole. But I can't be sure unless I watch until morning when the light comes back. If he comes out of this hole then I'll know for sure. I've got to know where the light goes when it gets dark."

"O Little Boy," said mother, kneeling beside him, "did no one ever tell you where the light goes when it goes away from us? Why, the light, though it is so big and so warm and shining, is still

not big enough to shine upon the whole world at the same time. So the earth turns around every day so that the sunlight shines first on one side and then on the other. And all the children get a chance to see the light. But when the earth turns so that we can't see the sunlight we can still see the moon and the stars. And we still have fire. The stars and the moon are up in the sky but fire comes right down and lives with us. See, mother has some fire on the end of this candle. It helped her to find you. It will make a light right down in this great hole." As she spoke mother held the lantern far down in the hole the men were digging for a well. The little boy could see every part of it.

"But, mother," said Little Boy, "where does the dark go when the light comes back?"

"Why, when the earth turns around so that we can see the sun," said Mother, "the little boys and girls on the other side have their nighttime. Then they go to bed and sleep. Dark time is sleepy-time all around the earth."

"I'm so glad," said Little Boy. "I'm awfully tired sitting here. Let's go home, mother. I want to go to bed."

### THE ROBINS

"MOTHER," cried little Ann, "a robin is building a nest in our apple tree close to the window. Do come and see."

Mother went to the window, and sure enough, there were two robins as busy and happy as could be. They had started to build a nest of twigs and strings and hair with here and there a feather.

"Why!" cried Ann, "there are two robins now."

"Yes," answered her mother, "Father Robin is helping to build the nest. If we put this piece of pink cord here, they will see it and carry it away to use in their nest. Watch and see if they do. Be very quiet and they will not be afraid of you."

Ann put the pink cord on the window sill and stood quietly watching. Very soon the mother robin's bright eyes spied the cord. "That's the very thing I need," she thought, "to hold my nest together. I could weave it in and out. It would look very pretty. But I am afraid to go so close to the house. Some giant might catch me."

"I'm not afraid," cried Father Robin. "My wings are swift. Watch me!"

With one quick flash of his strong brown wings he caught the pink string and flew back to the nest. Little Ann saw him and clapped her hands.

"He's got it, mother!" she cried. "He's got it!"

Through the long, warm days Ann watched the robins build their nest. When it was finished, Mother Robin laid five blue eggs in it. Ann wished she might have one for her very own but she knew they were not hers to take. Very soon Mother Robin was sitting all day on the nest to keep the eggs warm. Day after day she sat. Ann could see her bright eyes and her smooth brown wings folded so carefully over the blue eggs. Father Robin brought her food to eat, worms and bugs and cherries. He never went far away but stayed near by in the tree. Sometimes he sang sweet songs to help pass away the time. "Cheer-up! Cheer-up! Cheer-up!" he sang. Perhaps he thought Mother Robin would get tired and discouraged

sitting so quietly on the small nest with the pink string twisted into it.

But Mother Robin was never tired. At least she never complained or cried. She kept the eggs warm under her little red breast and before long Ann saw five little naked birds squirming about in the nest. They were baby robins that had hatched out of the eggs. They were not in the least pretty but Mother and Father Robin seemed to think them quite wonderful, for they flew about and sang to each other as though to say, "See! See! See! In the tree! Happee! Happee! Happee are we!"

"I can't see anything very wonderful about them," said Ann. "They cry and cry. They have no feathers."

"Wait," said her mother. "Watch and see what happens."

Mother and Father Robin were the busiest birds in the world. They flew back and forth, back and forth as fast as they could with worms for the babies. Such hungry babies they were! As soon as they heard any noise they all lifted their heads and opened their mouths wide and cried. Mother Robin, coming back with a fat worm, a juicy cherry, or plump insect, would drop it into one of the wide-open mouths and fly back for more.

And how those babies grew! In just no time, so it seemed to Ann, they were hanging out over the edges of the nest. She felt sure one would fall out or be pushed out. And that is just what did happen. But before anything dreadful happened, like the cat catching it or someone stepping on it, Ann caught it and put it back into the nest.

Soon it came time for Mother and Father Robin

to teach the baby birds to fly. Ann watched them do it. By this time the babies had grown quite large and had a coat of feathers, but they were wobbly and could not fly at all, but teetered on the small limbs of the tree. It made Ann laugh to see them. Father Robin grew quite excited. He chirped and chirped. He made long graceful flights with his strong wings and came back to sit beside his children as though he said: "See! See! Easy! Easy! Cheer-up! Cheer-up!"

It didn't look easy to Ann. But it seemed as though the small robins did find it easy, for one morning when Ann ran to look at the nest she found it quite empty and bare. Only a little pink string was still woven among the sticks.

#### RUFUS FLIES AWAY

THE little robins that Ann had watched while they were growing up played about happily in the sunshine all summer long. They had very soon learned to fly. First one small robin had spread his wings and flown away, and then another, until all five were gone. They did not fly very far at first, nor very fast, nor half so gracefully as Father Robin, but still it was flying. Very soon no one could tell the young robins from the old ones. They had learned to sing too, all of the five songs of the robins. They loved to sing in the warm rain and hop on the smooth green lawn and look for worms.

One of the young robins stayed near Ann's home after the others had gone farther away. Ann named him Rufus. Rufus grew so tame that he would hop, hop, hop almost to Ann's shoulder.

Then he would spread his wings and fly away. It was fun to watch Rufus catch a worm. He would drop down to the lawn and stand perfectly still, cocking his little head on one side so that one bright eye could see the earth. Ann never could tell whether he saw the worm or whether he heard it, but quite suddenly Rufus would begin to dig with his sharp strong beak, and soon he would draw out a long pink worm, which he would gobble down with the same relish with which Ann ate ice-cream or candy. While the cherries lasted Rufus would sit on the tiptop of the tree where they were reddest and ripest and eat and eat. There was a bird's bath which Ann's mother had set on the lawn. Rufus drank there and bathed himself and afterward straightened out his wet feathers with his beak just as he had seen his mother do.

By and by the days began to get shorter and cooler. There were no more cherries and not so many worms, but there were heaps of sweet brown seeds of weeds and plants. There were still gnats and flies and insects hidden away in warm corners. Rufus ate all he wanted of these and was still saucy and happy. Soon some of the other birds went away. Maybe they asked Rufus to go with them. Maybe not. Anyway, Rufus stayed around Ann's home and sang and flirted just as he had done all summer. How could he know it was soon to be cold, cold winter?

Soon all the other birds were gone but Rufus. Then one night it rained, then it turned cold and then the rain changed to sleet and froze on the branches of the trees and the houses and the earth. Every little twig was covered with ice when Ann

woke up. When she saw it she ran to her mother and said, "Oh, mother, how will poor Rufus get enough to eat? I'm afraid he will starve to death."

"Don't worry, dear. Rufus knows what to do."

But poor little Rufus out in the tree was quite frightened. He had slept all night with his little head tucked under his wing and his feathers pulled down over his toes but now that he spread his wings and hopped about he was quite cold. Everything was so different. "Cheer-up! Cheer-up!" he tried to sing but his voice sounded squeaky. What could be the matter?

Then all of a sudden Rufus seemed to make up his mind about something. Maybe some little voice whispered to him. He spread his strong brown wings and flew straight away. Not to Ann's house. Not to the cherry tree. Rufus flew south. He flew straight south as far and as fast as his wings would carry him. Away and away south.

Soon he left behind him the ice and the cold winds. Soon he came to green fields full of juicy worms, to blue skies and flowers, to cool brooks and ripe berries and seeds. Then Rufus stopped flying and rested.

I wonder if the loving heavenly Father Jesus told about, who cares for the sparrows, wasn't caring for and loving Rufus too?

#### THE WIND AT WORK

THE South Wind and the North Wind, the East Wind and the West Wind were all taking a rest. The world was very quiet. The trees drooped their branches. They made no motion. The flowers

stood perfectly still. The clouds in the sky stayed in the same places a long time. Little Half-Chick on the weathervane, whose duty it was to show which way the wind was blowing, was quite puzzled. He did not know what to do. He thought to himself, "How can I show which way the wind is blowing if no wind blows?" Then he called softly, "Oh, Wind, good Wind, where are you?"

But the South Wind and the North Wind, the East Wind and the West Wind were taking a rest. They did not hear little Half-Chick.

After a while the winds began to talk together. The East Wind began. His voice was smooth and gentle. He said, "I suppose those people down there on the earth are waiting for me to blow them up a rain. Yesterday they were planting gardens and I heard one boy say, 'Now blow, East Wind, and bring us a good rain so that our seeds will grow.' I laughed to myself, for I knew I was tired and needed a rest. Perhaps I shall never blow again." The East Wind sighed, and settled down for another nap.

Then the North Wind spoke. Oh, what a great roaring voice he had! "Boom! Boom! Boom!" he roared. "Everybody knows when the North Wind blows. In winter I bring ice and snow out of the frozen north. In summer I cool folks off. I drive the clouds. I whistle under doors and through windows. I sing a loud song in the night-time. When I blow, little boys put their hands in their pockets to keep them warm. They jump up and down to keep their toes from freezing. Who-o-ee!"

"How noisy you are, brother!" spoke the West

Wind. "Why can't you be more like me? I am strong too, but I use my strength to drive windmills and ships. I play with water until it is white as foam. I lift the branches of great trees and toss them about. I pile up the white clouds in lovely pictures. I go into great cities and cool the burning streets. I really ought to be at work this minute. Come on. Aren't you lazy fellows rested yet?"

Then the South Wind spoke softly: "My brothers, you are all great and strong. I know you work hard. I know men need you. But they not only need me. They love me. I go softly over the flowers. I am cool in summer and warm in winter. When I blow, the boys and girls run out to play. The birds sing. The farmer plants his seeds or cuts his grass. I warm the rain that washes the dust from the trees. I play with the clouds. Is there any one kinder than I?"

"No doubt you are all very wise and strong and good," came a new voice. It was Mother Nature speaking. "But you are also very lazy. I wish you would all get to work. Men need you. Come now, out with you!"

So the four Winds went to work each in his own way in different parts of the world. The rain came creeping in on the wings of the East Wind. It fell where it was most needed. The North Wind roared along carrying the clouds before him. The West Wind blew steady and cool over the oceans. The South Wind blew softly through the windows of a hospital where a child lay sick with a fever. Little Half-Chick pointed steadily towards the south. Little Ruth, looking up at him, cried, "The South

Wind is blowing. It will be warm and clear. We can go to the picnic to-morrow."

### THE HAPPY OAK TREE

THIS is the story of the oak tree who had an adventure. At first this little oak tree grew in the great forest. In the very beginning he was nothing but a tiny acorn which grew on another tree. One day the wind came playing in its rough way and shook the branches of the old oak tree so hard that, though the acorn tried very hard to hold on, he was shaken from his branch and went down, down to the ground. Oh, what a fall!

The little acorn fell so hard that it sank a little way into the ground. There it lay too frightened to cry. The great rough wind passed on with a shout. The mother tree looked down to see the baby acorn but it was almost hidden from sight in the grass and the earth.

"Be brave," called the mother tree. "Some day you will be an oak tree yourself." The acorn heard but could not answer. "It is very cozy down here," it thought. "I am quite warm and comfy. I think I'll go to sleep." So the little acorn went to sleep for a while.

The cold rains came and beat it farther down into the earth. The snow covered it but it was not cold. Then spring came. The sunbeams found the little acorn. They warmed the little acorn. It was surprised one day to find it had split its brown coat quite in two. It had sent a small foot down into the earth and a small green arm up into the air. It began to think it would be pleasant to travel about for a while and see the world, but

when it tried it found that it could not move from that one spot, so it gave up all hope of that. It was so tiny! Such a baby! Why, it was no larger than your longest finger. It's lucky nothing big stepped on it. All it could do was just to stand there in the warm sunshine and grow. The sunbeams helped it. The rain came when it was thirsty. The wind never teased it. It grew and grew.

Soon it was as tall as a big boy eight years old. It had a dozen long white roots hidden away deep in the dark earth. Through them it got its food and drink. It had several branches now and oh, more than a hundred small green leaves. It breathed through its leaves. It was as pretty and graceful a little tree as one could wish to see. And happy too, only now and then it did wish it could travel about and see the world.

Now, it happened that near the forest where the little tree grew there lived a father and mother and three children. They lived in a low brown house. They had a yard with grass and flowers but no trees. In summer, the little house was very warm. There was nothing to protect it from the sun. In winter the high cold winds whistled about it. There was nothing to shelter it from the wind. There was in the yard no very pleasant place to play. No shady place in which to rest a while.

"I know what we need," said the mother. "We need a tree."

"Of course," cried the father. "Why didn't we think of it before? We do need a tree. But where shall we find one?"

"Couldn't we find a baby tree in the forest and

bring it here? I believe it would keep right on growing in our yard."

"I'm not sure," said the father. "Forest trees like to grow in the forest. But we can try. First we will dig a hole here just where we want our tree. Then we will go to the forest and look for a tree. It is our forest and we can have one of the trees for our yard."

So they dug a hole. Then they went to the forest. Father carried a spade. The children took their wagon to haul the tree home, but mother took a basket of lunch, for she said, "We might just as well have a picnic while we are getting our tree."

They found many trees in the forest but some of them were too large. Some of them were too small. Some of them were not pretty and graceful. At last they came to the little oak tree. It was just right. It was not too large. It was not too small. It was very graceful.

"Here is one," said father, "that is just right. Shall we have it for our tree?"

"This little oak tree is perfect," said mother. "Dig it up and we will take it home."

Then father began to dig. First he marked out a wide ring in the earth around the tree. Then he dug deep in the earth, that he might get all the roots. Then with a great pull and a lift he raised the little tree and set it in the wagon.

The little tree trembled in all its roots and branches. This was terrible. It had wanted to travel and see the world, to be sure, but not in this way. All its small green leaves hung down in fear.

Bumpy, bump they went over the rough earth. Bumpy, bump! At last they reached the low

brown house. They lifted the little tree out. They set it carefully in the hole. They laid the warm earth around its roots. They poured water around it. Then they went away.

The little tree looked about. It was all alone. There were no other trees near. Its roots felt queer. It shook in the wind. Was it going to die?

Slowly, very slowly, the little tree made up its mind to live. Perhaps it was because the children loved it so much. Every day they brought it water. The little tree heard them talking. They said, "When our tree is big enough we will have a swing."

"Do you think," said mother, "that the birds will build their nests in our tree? Will they come here to sing?"

"We will bring chairs and sit in the shade of our tree," said the mother. "We shall be cool in the summer."

"The little tree is so beautiful," said another. "It makes our house look so much better." What could the little tree do but decide to live and grow strong? When it was a very large old tree it remembered how it traveled from the forest to the yard of the low brown house. It was never sorry, for it did so much to make others happy.

#### THE STARS AND THE EARTH

It was bedtime for Louise and Rob. Mother had given them their supper and helped them bathe and get ready for bed. But before they crept into their small white beds they went to the window to say good-night to the moon and the stars and all the pleasant outdoor world. They

wished too, to say, "Thank you," to God for all the good and lovely things he had given them.

When mother raised the curtain they could see the sky. It was still a little bright, for the great sun had not been gone for long, and the stars, just beginning to show, were a little dim but very beautiful in the deep-blue sky. Mother pointed out a great bright star low down in the sky and said: "There is the evening star. It is called Venus. It is not really a star but a planet like our earth."

"Are there any little boys and girls living on Venus?" said Rob.

"I think no one knows," answered mother. "But if there are and they are looking out of their windows just before they go to bed, they may point to us and say, 'There is Earth.' In God's great family of stars and moons and planets Earth has its place and its pathway."

"Do they all have pathways of their own, mother?" said Louise.

"Every one of them," answered mother, earnestly. "They all swing round and round but not one of them ever leaves its own path. If it did, it might bump into some other planet. Then what would happen to little folks like you? Even the earth has to obey the rule to keep in its own pathway and not get in the way of others."

"Does God make them, mind, mother?"

"God gave each one its place and its work to do," said mother. "But I like to think that each one so loves to do its part well that not for any reason would it be disobedient."

"They mind 'cause they want to, I guess," said Rob.

Then mother drew the curtain and said, "When I have turned out the light I will raise the window so that you can see the stars."

"Thank you, mother," said Louise and Rob.

### THE SUN AND THE WIND

(Adapted from *Æsop's Fable*)

THERE was once a man who wrapped a cloak tightly about him and set out for a walk. It was early morning and quite cool. The man was glad he had a warm cloak.

The wind and the sun from their places in the sky looked down upon the man as he walked along. The wind said to the sun, "I'll wager you I can make the man take off his cloak."

The sun only smiled. "Watch me," cried the wind. "I'll soon have it off." So it tore at the man. It crept up under the cloak and swelled it out in places. It whistled and shrieked. But the man only held his cloak the tighter about him. It was hard to walk, but he bent his body and plodded on. The wind tried and tried but it could not make him take off his cloak. By and by it gave up trying.

Then the sun said: "Now I will see what I can do to make the man take off his cloak. Watch me."

The wind watched but it saw very little and heard nothing. The sun only shone softly and steadily down upon the man's back. Warmer and warmer it shone until the man, with a great sigh of relief, threw off his cloak.

"There," said the sun to the wind, "see what kindness and gentleness will do."

## THE SUNBEAMS

"My," cried the sun, looking down upon the bare earth in the springtime, "there is so much work to be done that I don't see how I can ever get time to sleep. Why, the earth looks as though it were dead. The trees are bare. The grass is brown and dry. I can see no flowers at all. Something must be done and done quickly."

So he called together his helpers. First came the clouds. They were so large they had to have almost the whole sky to move about in. But they were so beautiful that you would have loved them. Then came the four winds of heaven puffing and blowing. They teased the clouds and crowded them about.

"Be still," said the sun. "This is no time to play. There's work to be done. The earth is cold. Life is hidden away in a thousand places. It is held in small brown seeds. It lies in the dark hidden roots of plants. It must be helped to grow or the earth will never again be a lovely place for the children to play on. It will never bring forth food for men to eat. Then they will all die. Now, there are in my palace," went on the sun, "ten thousand thousand sunbeams. They are waiting eagerly to be sent out. Some I shall send to the seeds. Some I shall send to the roots of grass and trees. Some I shall send down deep into the earth to drive out the cold, the ice and the snow. Some I shall send to the water to warm it. I shall give to you, Wind, a thousand sunbeams. Carry them to the earth gently. Breathe them about the small, tender things. Another thousand sunbeams I shall give to the clouds. They shall warm the rain so that it

will be welcome to small new leaves and plants. Ho, Sunbeams!" cried the sun. "Are you ready?"

Then could be heard thousands of sweet little voices all crying, "Open the door, O, Master Sun. We are waiting. We are ready."

Then the sun threw open the doors and the sunbeams came thronging out pell-mell, here and there, faster and faster. They were all happy and glad and anxious to be off and away to the dreary old earth. They seemed to love the south wind best of all. He carried a lot of them to the earth. When the clouds grew big and dark and the rain fell, the sunbeams warmed it so that it felt good to the earth. Old Winter grumbled quite a bit, but it packed up its ice and its snow and got away as fast as it could. The sun shone warmer and warmer every day. The clouds sent down only gentle showers. The winds blew softly.

Soon the bare gray branches of the trees put out red and silver buds that grew larger and larger until they were green leaves. Soon the grass grew green. Small pale pink and blue flowers sprang up in the grass. The birds came back from the south where they had gone to escape the cold. The little brooks, free from ice, gurgled and chattered over their pebbles. The farmers sowed their seeds. Soon the whole earth was alive and beautiful. The sun, the great giver of life and light whom God has made to serve men, had set his kind beams at work for us all.

#### ROGER AND THE FLOWERS

ROGER was a little boy about eight years old. He had lived all his life in a great city. His home

had always been two rooms in a tenement house. He had never had any place to play except in the street. He had never seen flowers nor grass growing in a wide field. Why, he did not even know the word "flowers!"

One day when Roger was playing on the sidewalk near his home he saw a fine automobile stop near by. A lady got out and went into a shop. The chauffeur got out also and walked away. Just to see what he could see Roger ran and looked at the car. He saw the cunningest little black dog sitting on the front seat all alone. He sat very still and straight as though he thought he had to take care of the car all by himself. Roger went nearer to look at him and saw he had a silver collar with the name, "Colin" written on it. "Come here, Colin," called Roger. "Come, Colin."

Oh, naughty Roger and naughty Colin, for the little dog no sooner heard his name called than he stepped across the driver's seat and jumped right out onto the sidewalk beside Roger. Roger was frightened for fear the lady would think he was trying to take Colin, so he ran away as fast as he could run. But Colin thought it was a game and ran after him. The faster Roger ran the faster the little dog ran. Soon they were far away from the car. Roger knew how to find his way home but the little dog was lost, oh, very, very much lost from his mistress and the car. What was to be done? Roger sat down on a doorstep to rest and Colin came and cuddled close down at his feet.

The only thing Roger could think of to do was to take Colin home with him and take good care of him, so that if the lady came back he could give

Colin to her. Deep down in his heart there was a little hope that if the lady didn't come looking for Colin, then he would have him for keeps. But when Roger got back, carrying Colin in his arms, the lady and her chauffeur were both there, walking anxiously up and down calling for Colin. When they saw him the lady ran right up to him and said: "Oh, you good boy! You've really found Colin." She kissed Roger and then she kissed Colin.

"Colin seems to like you so much," she said. "How would you like to take a ride with him out into the country to see where he lives?"

"I guess mother wouldn't want me to," said Roger. "I guess I couldn't."

"You can't be sure unless you ask her. Can't we go and ask her?"

"Maybe," said Roger. "She's right up there."

So they climbed the dark stairs and found Roger's mother. When the lady had told all about how Roger had found Colin, she said, "Now couldn't you let me take Roger home with me for a visit? I'll bring him back whenever he wants to come."

At first Roger's mother was not quite sure she wanted Roger to go, but at last she said, "Yes. He can go."

Roger felt exactly as though he were dreaming some lovely dream from which he hoped he would never wake up. He climbed into the great car with Colin and the lady and the chauffeur and drove away. He waved good-by to his mother, who watched him out of sight.

Away and away he rode through the city's streets. After a long time the streets turned into country roads with trees and fields on either side. There

was smooth, soft, green grass with yellow dandelions in the grass. Roger could only stare in surprise. Far out in the fields there were white-and-yellow daisies, so many that they covered the field like a carpet. Roger could only say, "What are they?"

"What are they?" repeated the lady. "I don't understand you."

You see, Roger didn't know the word "flowers," and the lady could never imagine that a boy could be eight years old and never have seen anything but paved streets and houses and sidewalks.

"The white-and-yellow things—what are they?" asked Roger.

"Oh," said the lady. "They're just weeds. They're not really flowers."

"Flowers?" said Roger. "What are they?"

"Why, I can't tell you what they are. I'll just have to show you."

Roger slept that night in a soft little white bed. Colin lay on a cushion on the floor beside him to keep him from feeling lonesome. When he woke in the morning he ran out in the garden to play with Colin, but stopped and stared. There were roses, beautiful red and pink and white roses. There were pansies, the loveliest little purple-and-yellow pansies. There were lilies, tall, white, fragrant lilies. There were flowers everywhere. No wonder Roger could only stand and look. The lady came and took hold of his hand.

"Who gave them to you?" Roger asked.

"Why, why, Roger—what a funny question! Nobody gave them to me. They just grow. Perhaps God gives them to everybody."

Roger shook his head. "God never gave any to me or mother. Maybe God doesn't know about us."

"I'm sure he does," said the lady, earnestly. "He made the flowers so beautiful just to make us happy."

"Didn't he have to make them pretty?"

"Why, no."

"Then why did he? It must cost more to make them so pretty."

"Why, Roger! I think God never cares about cost. He must have made the flowers in all these lovely shapes and colors because he loves beauty and because he wants us to be happy."

"They make me happy," said Roger.

#### THE TRUE STORY OF COAL

IN their little room in the city Billy and George shivered and shook with cold. Always before this they had lived in a warm country. They were used only to sunshine and warm winds. In all their lives they had never been so cold.

Father came home and found them shivering. He said, "My! My! This will never do. We must go and buy some coal." So they went with father to the coal man. There they saw great heaps of black coal piled up. Some of it was in large lumps. Some of it was in very small lumps. It all glistened and shone. Billy and George thought it looked very pretty.

"These boys are cold," said father. "Can you sell us some coal and send it up right away?"

"Of course I can," said the merchant. "I can send a man right away with enough to make a real fire, and later I can send more."

It was not long before Billy and George were as warm as could be. The coal burned in the stove. Mother cooked them some supper over the hot fire.

"Father," said Billy, "where does coal come from?"

Father laughed and said, "Coal comes from mines."

"What is a mine?" said George.

"Well, son, a mine is a great hole dug deep into the earth. It is much wider and deeper than a well. Men dig the hole that they may reach the coal that lies buried deep in the earth. The men who go down in the holes to work are called miners. They wear small lamps on their caps. They carry picks and shovels. The coal dust makes their faces black. They look almost like black men."

"Is it very dark in the mines, father?" asked George.

"Oh, as dark as night and very warm and smothery. The men cannot always work standing up but must lie on one side and break off the coal with picks. Then it is loaded onto small cars and drawn up through the hole."

"But, father," said Billy, earnestly, "who put the coal away down in the earth? It would have been so much easier and better to have it in nice piles right on top of the ground."

"I see," said father, "I must tell you the true story of coal. Long, long ago, some wise men who have studied the earth think, there were great forests of trees. Oh, more and greater forests than we have ever seen. These great trees grew tall and strong and beautiful in the sunshine. The birds sang in them and built their nests there. The

trees bloomed and bore fruit. Then, because the earth was still being formed, there swept down from the north perhaps great fields of rock and dirt mixed with ice and snow. These came with so much force that they swept right down over the green forests, burying them deep, deep under rock and ice. There the great trees lay hidden away in the darkness and slowly oh, more slowly than we can think, they turned into coal.

"This small shining black lump of coal," father went on, picking up a lump to look at it, "was once a part of a tree. The sun shone on it and warmed it through and through. When the great floods of rock and ice swept down on it the tree fell to the earth and was covered, but it kept the sunshine deep in its heart. Now when the miners dig it out of the earth and we set fire to it, we can see the light spring from it. We feel the heat. But it is just our old friend the sun who made all this possible."

"I wish the pretty trees hadn't been buried by the rocks and ice," said George. "I like trees best."

"Well, coal is good too, isn't it? I think it's all just a part of God's plan to make the earth a place where boys and girls and grown-up people can live and be happy. It wouldn't be very nice to freeze to death, now would it?"

"No," said George, slowly. "I guess God meant to be very good to us."

#### THE MINER AND HIS HELPER

SAM PATCH had soft dark eyes, long ears, and a shaggy gray coat. He had four small, sure feet and a short tail. When he spoke he said, "Hee-ee-e! Haw-w-w!" Sam Patch was a donkey.

He had a will of his own as all donkeys do, but he was kind and patient. Never once did he kick with his small strong legs or bite with his strong white teeth.

"Come, Sam Patch," said his master, "we must go to work."

Without a word of complaint Sam Patch trotted along to work. His master did not lead him to the pleasant fields to draw a plow or to the busy roads to draw a cart. He did not even put a load on his back or ride him. Instead he put him in a kind of elevator and sent him down, down into the earth. This frightened Sam Patch dreadfully. He trembled all over. But his master patted him and spoke kindly to him. Sam Patch stopped trembling and looked all about him.

He was in a coal mine. He couldn't see very well, for it was quite dark. Men were walking about with little lanterns in their caps. They carried picks and shovels. Their faces were black with coal dust. Sam Patch saw a little railroad track and on it a kind of car. His master strapped some harness on him and hitched him to the car. He pulled the car along the little track. He hauled it to where the men were breaking off coal with their picks. Some of them were lying down so that they could reach the coal. When they had enough broken loose to fill the car they loaded it. Then they said, "Get-up! Get-up, Sam Patch!" Then Sam Patch drew the coal to the elevator.

That was all he ever did. Back and forth, back and forth he jogged in the hot darkness. At night the men went up the elevator to their homes. They had supper and slept in their clean beds but Sam

Patch stayed in the mine. They left him munching corn and hay. It was too much trouble to bring him up every night.

Weeks and months and years went by. Sam Patch grew old and feeble and half blind. He never saw the sunshine or heard the birds sing. He never nibbled the soft green grass or breathed the fresh air. When his master went away in the evening Sam Patch looked after him longingly. It was lonesome in the mine. When he came back in the morning Sam Patch brayed for joy—"He-ee-e! Haw-w-w!" That meant "Good morning! I'm glad to see you! Oh, so glad to see you!"

When at last Sam Patch was very, very old and could no longer haul the small coal car, they sent him up in the elevator. They took off his harness. They turned him loose in the green meadow. Sam Patch had nothing to do but eat and rest. At first the sunlight blinded him. He shivered with cold. He hardly knew what to do with himself. He wanted to walk up and down and draw a car-load of coal. But very soon he got used to the sunshine the sweet fresh grass and the cool air. He lay down and rolled over and over. He kicked up his heels like a colt.

The children said: "Here is Sam Patch. I wonder if he would let us ride on his back?"

Sam Patch's master said: "Of course he will. He is a good donkey."

#### A STORY OF GOLD

UNCLE JACK gave Theodore a five-dollar gold piece for a birthday present. Theodore was eight years old.

The little gold piece was new from the mint. It shone like the sun. No one had ever had it before. "It seems more like it was all mine," said Theodore, "because no one else has ever had it. I just love it, Uncle Jack." When he went to bed that night he put the gold piece under his pillow.

"You see, mother," he said, "I might wake up in the night and want to look at it."

He lay a long time thinking about what he would buy with the gold piece. There were so many things he would like to have. But when he did go to sleep he never once woke up all night long.

"I did have an awfully queer dream though," he told mother and Uncle Jack the next morning. "I dreamed I heard the little gold piece under my pillow say: 'Oh, dear, dear, I want to go back home. I am so tired of being money. I want to go home and be free.' In my dream," went on Theodore, "I said: 'You can't ever be free again. You have to be spent.'

"'Oh, oh,' said the little gold piece, 'I don't want to be spent. I want to go back home to the mountains where I was when man first found me.'

"Tell me about your home. Maybe I'll let you go back," I said.

"It was pleasant where I lived. I heard the man who found me say "Look! Look! I've found a pocket full of gold nuggets." I was one of the nuggets. There were nine of us. Some were large. Some were small. We had lived together in that pocket for years and years. At first we were hidden deep in the earth. Then a river washed away some of the earth. Then men came with picks and shovels and dug away more earth until they found us. I'm

sorry they found us. It was so dark and cool there. I heard the water singing. I felt the earth pressing about me. I felt safe and happy.'

"Then," said Theodore, "I asked the gold piece what the man did after he found him.

"'He danced for joy. Then he put me in a dark bag. I had a long, long ride. At last I came to a place where I was weighed. Then I was thrown into the fire. Oh, such a hot, hot fire! It was there I lost my shape. I got quite, quite thin. While I was so thin I found a small round hole into which I ran. While I lay there panting a great heavy finger came and pressed down on me. It squeezed me flat. Now what am I? I'm gold I know. But what makes me feel so differently? I'm really not very happy.'

"In my dream I told him," said Theodore, "Why, you're five dollars, that's what you are. It's going to be mighty nice to be five dollars. You are going to have wonderful adventures. I'll start you out. I'll spend you to-morrow for a pair of skates. Why, you're going to see the world. Won't that be jolly?"

"'Well, maybe,' the gold piece answered. 'What else could I buy? I thought you'd just spend me and that would be the end of me.'

"'There's no end to you,' I told him. 'You can go on and on. Everyone will be glad to see you. Everyone will love you.'

"'Is that really true? Will everyone love me?'

"'Surest thing in the world. Who ever heard of anyone who didn't love a five-dollar gold piece?' I laughed so," said Theodore, "that I nearly woke up.

"'I feel a little happier,' said the gold piece. 'If

one is loved and wanted and can do nice things for people, he ought not to wish himself back in the earth.'

"Then," said Theodore, "I did wake up. And it was morning. May I go now and buy my skates? The gold piece wants to start on his adventures."

## PLAY STORIES

### FOLLOW MY LEADER

"QUACK! Quack! Quack!" called the little ducks.  
"Quack! Quack!"

Carl heard them and said to his mother, "Mother, the ducks make so much noise, but they only say 'Quack, quack.' I wish they would keep still."

"It is true they seem to say only, 'Quack, quack,'" said mother, "but what they really mean us to understand by that is: 'Let us out! Let us out! We want to go down to the brook to play. Please, please let us out.'"

"Why don't you let them out then, mother? Are you afraid they will get lost?"

"No, for little ducks know something that keeps them safe from getting lost. They are very wise little creatures."

"Why do you shut them up then?" said Carl.

"There are other dangers for little ducks than getting lost. Would you like to come with me and watch them when I let them out of their pen? Perhaps you would learn enough to answer your own question."

So Carl and his mother walked through the pleasant sunshine to the poultry yard. They passed the beehives, where the small brown bees were buzzing about so happily. They passed the bird house, where they heard a great twittering and cheeping from the baby wrens. They passed the chickens, where they were scratching in the yard,

and came at last to the duck pen, where twelve small ducklings lived with their mother. They had wide yellow bills for grubbing in the soft mud. They had broad, webbed feet for swimming in the water, and soft, white fuzzy down on their bodies that would some time become glossy white feathers. They waddled when they walked on their broad feet. When they saw Carl and his mother coming to let them out they only cried the louder and all together, "Quack! Quack!" Then Carl's mother stooped and opened the low door in the pen. "Now, Carl," she said, "listen and watch."

At once the loud harsh quacking changed to eager peeping, a sort of a low hum that sounded happy. The mother duck crept through the low doorway and all the ducklings followed her. Mother duck smoothed down her feathers, flirted her tail and gave a few low quacks. The small ducks did just as their mother had done. They crept through the low doorway. They tried to smooth their feathers, only they had no feathers to smooth. They flirted their small tails. They gave a few little quacks.

Carl laughed to see them. "Look, mother," he cried, "they do just as the old duck does."

"Keep very quiet," said mother. "Walk softly and watch what else they do."

It seemed as though a quack meant one thing one time but the next time it meant something quite different, for now the old duck lifted her head and said, "Quack! Quack! Quack!" and started off. Right away every small duck started off behind her. One behind the other in a long line they waddled along, each one following his leader. It

was just as though the mother duck had said: "We are going to the brook to swim and hunt for bugs and worms. Follow me." Of course all she really had said so far as Carl could understand was "Quack, quack." But the baby ducks understood.

Carl followed too and watched them. Past the corncrib the old duck waddled with the little ducks following. Past the gooseberry bushes and the tall sunflowers. Past the stone wall where Chuffy, the rat, hid, she waddled and the small ducks waddled after her.

Carl was so interested in watching her that he forgot to look at anything else. So far as he knew everything was all right, but suddenly each small duck had disappeared. One minute they had been there and then they were gone. Carl stared in surprise. The old duck was acting queerly too. With both wings spread out wide she was darting here and there hissing at something. Carl caught one glimpse of Chuffy, the rat, as he darted like a brown streak back into his hole. He had tried to catch a small duck for his breakfast.

Carl was frightened. He cried, "Oh, mother, a rat has caught all of the baby ducks."

"I'm not so sure of that," said mother. "Keep quiet and watch."

Carl did so, and in a few moments he saw first one and then another baby duck until they were all there in line like they were playing "Follow My Leader," waddling on toward the brook as though nothing had happened.

"Where were they, mother?"

"The mother duck saw the rat and made some little sound which the baby ducks understood.

When they heard her each baby duck squatted right down where he was and stayed absolutely quiet. The grass and the leaves hid him. Perhaps he didn't quite know why he did it. The mother duck gave a certain sound and the baby ducks obeyed. If each one hadn't done so, the hungry old rat might have caught one. Perhaps the baby ducks thought they were playing a game. 'Follow me,' said the mother duck. So they followed. 'Squat in the grass,' said mother duck. So they squatted and hid. How can there be a game unless each one follows the leader?"

While they were talking the mother duck with her babies had reached the brook. "Quack! Quack!" she said. And they all swam away.

Back in his hole in the old stone wall Chuffy, the rat, was thinking: "I'll have to find something to eat that isn't so wise and obedient as a little duck. Something that has never learned to follow his leader."

#### TAKING TURNS

Ruth and Mary and Rob and Philip were playing in the barn. It was a rainy day. Mother had told them to stay in the barn and not run out in the rain. It was nice playing there. There were lovely places to hide. It smelled of the sweet fresh hay which had grown in the meadow. Only last week father and the men had cut it and placed it there.

To get up to the hayloft one had to climb a narrow ladder and scramble through a door in the floor. Rob could do it easily. Rob was more than nine years old. Ruth and Philip could do it too.

They were twins. In two more weeks they would be seven, quite old enough to climb through the hayloft door. But Mary was only six years old. She could hardly reach the rungs on the ladder and, of course, she couldn't climb as the others did. Someone always had to help Mary. Sometimes it was Rob. Sometimes it was Philip and Ruth together. Sometimes Ruth alone.

On this rainy day they played at traveling. Rob played he was a Chinaman. The hay loft was China. Rob climbed up and lay down on the hay. The rest of them climbed on the ladder. They pretended it was a ship. They were Americans who were going to China to buy rice and tea. They sailed and sailed for days and days. The rain coming down so steadily made the wide wet ocean. Every little while they would all move up one rung of the ladder.

Ruth was the captain of the ship. Philip was the man at the wheel. He steered the ship. He kept it going toward China. Mary was the cook. She had to feed the captain and the man at the wheel. She had some apples in a little bag. They kept getting in her way as she climbed. Once she almost fell off because the bag of apples got between her and the ladder. She kept wishing she might be the captain. She was tired of being the cook.

"Why can't I be the captain?" she cried. "I think it's my turn to be captain."

But Ruth only kept looking straight ahead. She had a round stick which she said was a field glass. She was looking for pirates who were likely to creep up on them and sink the ship.

"Let me be the man at the wheel then," begged

Mary. "I can steer the ship. You be the cook, Philip, and let me steer the ship."

But Philip didn't want to be the cook. It was more fun to steer the ship. He could stand up front and see everything.

Rob, the Chinaman, waited for them in the dim hayloft. He had nothing to do but wait. He grew drowsy. Perhaps he napped a little. The rain beat on the roof a gentle little tap, tap. It was quite comfortable there in the hay.

Then something quite dreadful happened. The bag of apples which the cook carried slung around her waist, got caught under a rung of the ladder. The cook tugged and tugged but she couldn't get it up. Instead it held her back. The captain and the steersman had gotten almost to China but the poor little cook, apples and all, fell backward down, down to the bottom of the sea, which was really only the barn floor. She struck the floor with a big bump which knocked the breath out of her so that she couldn't cry. She lay there very still and pale.

Oh, you may be sure the captain and the steersman and even Rob the Chinaman, came tumbling down to see what was the matter. They were frightened. Rob ran for some water. Ruth held Mary's head on her arm and Philip knelt down beside her and almost cried.

"She wanted to be the captain," said Ruth, "and I wouldn't let her. I wish I had let her be the captain just for a little while."

"She wanted to be the steersman," said Philip, "and I wouldn't let her. I wish I had."

"When we play," said Rob, "we ought to take

turn and turn about doing things. That's only fair play. I'll let Mary be the Chinaman when she feels better."

"I'll let her be the captain when she feels better," Ruth declared.

"I'll be the cook," said Philip, "and she can steer the ship."

Then Mary opened her eyes and looked all about. "I fell off," she said. "I was tired being the cook."

"We're going to play again," said Rob. "You can be John Chinaman and lie on the hay till the ship gets in. I'll help you up the ladder."

"Then you can be the captain," said Ruth. "Or the steersman," said Philip. "We'll take turns. Turn and turn about is fair play."

#### PLAYING FAIR, OR NO PEEPING

"FIVE, ten, fifteen, twenty," called out Tom loudly. He was counting by fives to a hundred while the rest hid. When he reached one hundred he cried, "A bushel of wheat. A bushel of rye. All who aren't ready, holler I." Tom had his eyes covered but as he said, "I" he took his hands away and looked. Alice was just skipping behind a tree. Tom saw her.

"One, two, three for Alice," he cried. "Alice is caught."

Alice came out looking cross. She said, "You peeped. I saw you. It's no fair peeping."

"No, I didn't," said honest Tom. "Honest and true, I didn't. But if you think I did I'll be 'It' again and you can hide somewhere else."

This made Alice a little bit ashamed, for she knew she should have started right away to hide and not

waited until Tom was almost through counting. She tossed her head and said, "I'm caught. I'll be It."

That evening when Tom went to bed he kept thinking and thinking. "I wonder if Alice really thought I peeped to see where she hid? I wouldn't do a thing like that. It's cheating. If I can't play fair, I won't play. Well, I did take my hands down just a little bit too soon. Maybe I did cheat." Then he fell asleep and dreamed this funny dream.

In his dream he was walking along a dusty road and he thought he had better get out of the dust, so he walked on the grass. Soon he came to three little houses built just alike with gray walls and roofs like pointed hats. He felt at once as though he wanted to stoop down and lift off these little roofs and see who lived in the little houses. He was just stooping down to the first little house when he heard someone say in a high, squeaky voice: "It isn't fair. It isn't fair. I tell you it isn't fair."

"What isn't fair?" said Tom in surprise.

"I wasn't talking to you," said the little voice crossly. "Go on away, you great giant. I was talking to my sister."

In his dream Tom sat down by the three little houses and said, "If you'll tell me all about it, maybe I can help you."

"Oh, well, if you must stay," said the little voice, "but you'd much better be going on. No good ever comes of meddling in other folks' business. You see I built me a house. It's a very pretty house and it is just the right size. Not too large,

not too small. Just big enough for my family. But I'd no sooner finished it than along come Ruddy and Chuddy, my sisters, and pry all about to see how my house is built. Then they go and build two other houses for themselves just like it. Why can't they build houses different from mine? Now Sneaky, the cat, will break down my house and eat my babies. I wanted to be different and they peeped and pryd, and ran and copied my house."

"Wouldn't Sneaky break down your house if it were different from all other houses?" said Tom in his dream.

"No, no. He'd think it belonged to some great, rich stranger. He wouldn't dare touch it. But now he'll know it's just a field mouse's house and break right in and kill my babies. Oh, dear! Oh, dear me! What shall I do? Why do people go about peeping into other people's affairs? It isn't only my sisters and Sneaky, the cat, but—others."

The poor little mouse was too polite to say that Tom was peeping too when he should have been playing fair.

"That's what Alice said," said poor Tom.

"Alice? Who is Alice?"

"Just a girl I know. She said I didn't play fair. That I peeped when I should have kept my eyes shut. She said that was the reason I caught her first."

"Well, did you?" said the little mouse.

"Well, not exactly," said Tom. "I only hurried a little, a very little just at the end."

"You see how it is. When you peep when you shouldn't be looking, the other fellow doesn't have

a fair chance. It makes a lot of trouble in the world," said the little mouse sadly.

"I'll never do it again," Tom told himself in his dream. And when he woke up he felt just the same way about it.

### THE CAT WHO DIDN'T CARE

THERE was once a cat who lived in a barn. He was a gray cat with a black tail. He was quite old. There were other cats who would have liked to live in the barn. They really had as much right there as Gray Coat, since they had been born there, but Gray Coat would let them live there only while they were very small. When they grew up he told them to go to the house or to another barn. "This is my barn," he said.

"But you can't possibly catch all the mice," said one young cat, who was braver than the rest.

"I don't care," said Gray Coat. "I don't want you about, so be off."

"The farmer needs more than one cat," said another almost grown-up kitten. "The rats and the mice will eat all his grain. It really is the farmer's barn, you know."

"I don't care about the farmer," said Gray Coat. "Will you go on away from here, or shall I bite your ears?" And he swelled out his tail and humped up his back and glared so with his greenish-yellowish eyes that the young cat was quite frightened and ran away.

To have only one cat in the barn was just exactly what the mice wished. They could easily manage one cat. They agreed among themselves that one wise mouse should keep the cat watching at a hole,

by now and then showing the tip of a whisker or a tail while the others nibbled at ease at the corn or made their nests and brought up their great families of children who squeaked and scampered all over the place. Once in a while the cat would catch one mouse, however. But what is one mouse among so many?

Gray Coat was often quite hungry, so he hung about the farmer's boy when he came to milk and the boy gave him a generous pan full of sweet warm milk night and morning. Gray Coat soon came to think that he didn't need to hunt mice at all.

One night the cow said to him: "I wish I could tell the master how lazy you are, Gray Coat. You do nothing to earn your keep. And you won't let any other cat stay here."

"What is that to you?" said Gray Coat. "The master feeds you too."

"Yes, but I give milk for him in return. You do nothing. Does that seem fair to you?"

"I don't care," said Gray Coat.

The cock who slept in the barn and woke every one with his loud crowing, noticed how lazy Gray Coat was and said, "The mice are spoiling the grain. It smells quite mousey. Why don't you do something about it?"

And Gray Coat answered, "What do I care about how the grain smells? I don't eat corn."

But by and by the farmer's wife went one day to get some corn to make some hominy. She wanted clean, sweet-smelling corn, but she couldn't find any. "Mercy me!" she cried. "The mice are all over the corn. Where is the cat?"

The cock heard her and crowed loudly as though

he were trying to say, "The cat is asleep on the warm hay." The cow heard her and mooed as though she tried to say, "The cat drinks so much of my rich milk that he won't catch mice." The farmer heard her too and came running to look. When he saw the corn he was quite angry. "I'll send that lazy cat packing and get two or three good cats in here. Where is he?"

But Gray Coat had heard the farmer's loud voice. He was quite awake now and his black tail trembled. He made up his mind to catch four or five mice that very day. So he watched and waited patiently at a mouse's hole. He heard them squeaking and smelled them too but he could not catch a single one. He was too fat and slow. Then Gray Coat began to be troubled. He decided to ask another cat to help him. But he had treated them all so rudely that he hardly knew which one to ask. It was very hard to go humbly to the very cats he had driven out and say, "Won't you please come back and help me catch mice?" But Gray Coat had just that to do. He went first to an old cat who lived in another barn. He said, "The master is going to put me out if I don't catch more mice, but our mice all know me so well. They are too clever for me. Won't you come help me?"

But the old neighbor cat said: "No, I thank you, Gray Coat, I've quite enough to do to work for my own master." So Gray Coat had to go to the young cats he had driven out. He said, "You can come back if you want to."

But the young cats said: "We are quite happy where we are. Why should we come back?"

Then Gray Coat had to beg them to come. He

said, "Oh, please come and help me. If you don't the master is going to put me out."

"But," said the young cats, "you were quite cross and selfish with us. Now you need us, you are quite polite. How do we know that you won't bite our ears and drive us away once we have scared the mice for you?"

"On my word of honor," said Gray Coat, "I won't do that. I see now that no one can be selfish and lazy and get along well. Come back and live in the barn and help me with the mice and we will share and share alike always. Isn't that fair?"

The young cats winked their eyes and softly stirred the tips of their tails. "You really were quite snippy to us, Gray Coat," they said. "But we'll come and help you out. People have to help each other in this world."

So they all went back to the barn and worked together. My! My! What a skurrying there was among the rats and the mice! Many of them decided it was time to move, so they slipped away and took their sisters and cousins and aunts with them. Soon the farmer's barn was as free from mice and rats as any barn ever is. And that was all because the young cats forgave Gray Coat and worked with him.

#### THE ANTS WHO HELP EACH OTHER

JOE and Ellen lived in the country. Sometimes they took walks in the fields with their father. When they did this they almost always found something very interesting. Once they found some baby snakes. Another time they found a squirrel's

nest. But the most interesting time of all was when they watched some small black ants.

It was quite by accident that Joe stubbed his toe against a rock and fell down. He wasn't much hurt, but he didn't get up at once, and when father and Ellen went running to see what was the matter he cried out, "Be careful. Don't step on them."

"Don't step on what?" cried Ellen. "I don't see anything."

"Why, there, and there, and there," cried Joe, pointing. "Don't you see?"

"No," said Ellen. "I don't see a thing."

"Why, I don't either, now," answered Joe. "Where have they gone?"

"I don't believe you saw anything," said Ellen. "You're just dreaming you did."

"No, no. I saw about a hundred little black ants under this rock when I first knocked it over and now there isn't a one. Where are they?"

Then father came and sat down beside Joe and Ellen and said, "Of course you didn't mean to, Joe, but you have knocked the roof right off an ant's house and they have taken their babies very quickly and hidden them down in dark little holes like underground rooms for fear you will steal or kill them. If we dig down in the earth here, we will find them. They have rooms connected by tunnels where they live. In one room a queen ant lives. She is the mother of all the baby ants. She has no wings but she is guarded by ants with wings. They are now probably standing around her for fear the great giant who has kicked the roof off their house will come on in."

"Oh, I don't want their old queen ant," said Joe, "but I would like to see their house."

"It wouldn't be quite fair or kind to ruin their house just that you might see it, but I can tell you what it is like. Inside you would see a curious sight. You would see ants that are blown out like balloons, hanging to the ceilings. These are not full of air as a balloon is, but of food which they give out to any hungry worker ant who hasn't time to go out and find it for himself because he is so busy taking care of the babies at home. It is the work of certain ants to keep these ants full of honey. When a worker ant is hungry he just runs up, opens his jaws and the feeder ant gives him all the food he needs. Then he runs back to work."

"Do they eat only honey?" said Ellen.

"Oh, no, Ellen. The food-gathering ants bring in berries and seeds, the nectar of flowers, small worms and bugs. Every ant has a share in this food, so they all grow fat and strong. In an ant home each small ant has his work to do. The better he does it, the happier they all are. The biggest ants are soldiers and foragers. They go outside to bring in food. The medium-sized ants dig the tunnels and keep the house clean. The queen ant lays the eggs and the smallest ants, or mimins, are the nurses who feed the babies. They all work together. Each one does his own little share of work. If he forgets or is lazy or doesn't do it well, every ant suffers and is unhappy."

"Tell about the babies," said Ellen.

"The babies," said father, "are held together in groups of a dozen or so by sticky hairs. They look like small white balls. If you looked at the ball

through a magnifying glass you could see the tiny mouths open for the sweet honey the nurse brings. They grow very fast and soon they are lively little black ants with work of their own to do."

"Who decides which ants shall be soldiers or which workers or nurses?" said Joe.

"I'm sure I don't know, Joe. Perhaps they have a council and decide which shall be which. Perhaps each one chooses for himself. Anyway they all work together to make their home a happy, comfortable place in which to live."

"Little black ants," said Joe, "I'm sorry I kicked your roof off. I'm going to put it back." Joe stooped and laid the stone back over the ant's house.

#### THE LITTLE ANT WHO PLAYED

OUT in the sunshine bordering the pathway of a garden, one morning a little colony of ants were at work. They had already thrown up a tiny hill of fine earth in and out of which they were darting like so many little black soldiers under the eye of a watchful commander. But if there was a little commander he was not to be seen. It seemed that all their hurrying was without meaning. They ran here and there and sometimes ran into each other. Yet there was reason to believe that they really had some purpose. Perhaps human ears were too dull and human eyes too dim really to hear and see.

"Touch my blind eyes and my dull ears,  
Give me an understanding heart,  
That I may hear and see and feel  
Each tiny creature do his part."

This little prayer went out through the sunshine straight to the heart of the great understanding Spirit of Love. At once the slender, strong cords that bind every living creature to every other creature began to quiver and I felt and heard and saw.

The small brown mound of earth became a home that sheltered baby ants, and all the little ant people, skurrying about, were intent, some in one way and some in another, on gathering food for themselves and caring for their little ones. They were doing in their way just what human beings are doing and scarcely less blindly. They were keeping themselves alive and striving their best to keep the whole race of ants alive.

As I looked and listened, I heard two little voices so shrill and angry that I knew something must be wrong. Looking closer, I saw that one little ant was not working. Oh, wonder of wonders! One little ant was playing happily there in the sunshine while all the other little ants were working. He seemed to be having a very good time, but even while I watched another little working ant paused to look at him in amazement. The little working ant held lightly in his mouth a crumb of bread he had found somewhere. Seeing this, the idle romping little scamp of an ant darted out and caught the crumb of bread and ran away.

The good little ant ran after him and I heard him cry out, "You are a naughty, bad ant. Something bad will surely happen to you. You ought to be punished." But the other little ant ran on and on.

Then something dreadful did happen. A man passed through the garden and one of his great feet seemed to fall squarely on the little ant who was

running away. If it had not been for a pebble lying in the pathway, which sheltered him, there would have been no little ant left to talk about. As it was he was left lying bruised and unconscious on the ground.

"Ya! Ya! I told you so. I told you you would be punished." The little playing ant did not answer. He lay quiet in the garden path.

Soon a great ant came hurrying along. He paused and felt gently of the small limp body. Then he sent out a cry for help and other ants came quickly. Among them they lifted the little fellow gently, oh, so gently, and bore him away. They must have cared for his hurts and nursed him skillfully and taught him what a good little ant is supposed to know about keeping out of danger and keeping busy, for the next morning he was seen gayly running about carrying food into the small brown house.

Then the same loving Spirit which helped me to see and hear and understand, helped me also to know that

There is in the world no great or small,  
No good or bad that is not for all.  
No wicked ones who are all to blame,  
No righteous ones who are free to shame,  
No cruel power to avenge or maim.  
But the humblest ones are bound up with the best,  
And the happiest, they who have met the test  
Of loving service to all the rest.

#### BILLIE'S TOAST

BILLIE was in a hurry to go to school, so he did not eat his toast for breakfast. There it lay on his

plate, a crisp, hot brown piece of bread over which mother had spread butter. The piece of toast wished very much to be eaten. "Now," it thought sorrowfully, "I'll just be thrown into the garbage pail and carried away. Oh, why didn't Billie eat me? I know I'm good, and I could help him to learn his lessons. How can I help anybody when I'm thrown away?"

But just as Billie was running out at the door with his books under his arm and his ball in his pocket his mother called and said, "O Billie, did you eat your breakfast?"

"Almost all, mother. Anyway I had enough. Good-by."

"Oh, no, Billie. You can't go until you've eaten your toast. Just think how many people would be disappointed."

Billie stopped to listen. "Who cares, I'd like to know, whether or not I eat a piece of toast?"

"While you eat it I'll tell you," said mother. "First, there's the handful of small brown grains of wheat that were buried in the earth. It was hard for them to lie there in the dark. They whispered to each other and said, 'Oh, dear, this isn't very pleasant. Why must we be hidden away from the air and the sunlight?' By and by the sun heard them whispering and sent some warm sunbeams down through the earth to help them. The rain heard them too and sent his small cool drops to see if they could help. When the small grains of wheat felt the sunbeams and the rain they knew they were not forgotten. They began to swell and swell until quite soon they had burst their brown coats. Then each small grain thrust out two small

fingers, one downward, the other upward. The one that went downward into the earth was white. The one that went upward into the air was green."

Billie was crunching his toast between his strong white teeth. It was really very good. "How did the grains know how to do this?" he asked.

"I can't tell you," said mother. "No one knows just how the small grains of wheat know enough to do this. Only God knows such secrets. But it is very certain that the grains of wheat, the earth, the sun and the rain all worked together to start making your piece of toast."

"Tell more," said Billie, nibbling away at his toast like a little squirrel.

"It was not only the earth and the sun and the rain," went on mother, "that helped the wheat to grow, but the fresh air had something to do with it. At first the wheat was only a slender green leaf somewhat like grass, then it came to be a stalk with several leaves. Then it formed a head. The farmer who had planted it and cared for it all this time said: 'The wheat is heading. It will soon be ripe.'

"Each tiny grain of wheat, grown tall and strong, now had become thirty or more grains of wheat. It had turned from green to golden brown. It made a very pretty sight, standing there so tall and golden waving in the sunshine. The farmer came and looked at it and said, 'The wheat must be cut to-day.' So he hitched his horses to the binder and went slowly up and down, up and down the field until all the wheat lay cut and tied in bundles. Other men came with horses and loaded the bundles of wheat on wagons and drew them away to be threshed. To thresh means to separate the grains

of wheat from the straw. The bundles are thrown into a great machine which swallows them down with a roar. Then very soon a golden stream of wheat comes pouring from one side of the machine while the straw goes out at the other end. Men catch the wheat in bags and haul it away to the mills. There the miller grinds it into flour. The shining golden grains come from the mills in a white powder. This white powder which is flour, lies thick on the miller's coat. It gets into his hair and eyes.

"Then comes the merchant who buys the flour in sacks and keeps it in his store. Then comes the baker who buys the flour of the merchant. He mixes it with water and yeast and bakes it in the oven into crisp loaves of bread. Mother buys the bread. She cuts it into slices. She toasts the slices over the fire. Then she brings them to Billie to eat. Think how many, many people worked hard that you might have this toast. First the farmer, then the sun, the rain and the air, then again the farmer and his horses; the threshing machine and the men who hauled the wheat to the mill; the miller, all white with flour, then the baker with his fire and water, then mother with her knife and toaster and at last Billie who ate it."

"I just had to," said Billie, "I had to do my share."

#### WINNING FOR HIS SIDE

THERE was to be a spelling match at school. Ned and Ralph talked about it on the way home. Ned and Ralph were best friends. They lived next door to each other. They had always played together.

Now they were in the third grade, they still wanted to do everything together.

"Teacher said," said Ned, "that the side that wins will get horrible mention. What is 'horrible mention?'"

"Why, they get their names on the board," said Ralph.

When Ned told mother about the spelling match, she said, "Not 'horrible,' Ned. You mean 'honorable' mention. H-o-n-o-r-a-b-l-e," mother spelled slowly. "That means that the winning side will have the names of its members printed on the board. The school will be proud to honor them."

It was clear that Ned didn't quite understand. But he said, "Ralph can spell the best of anybody. I hope I'm on his side."

But when the time came to divide the third grade into two groups to spell against each other, Ned was on one side and Ralph on the other. They were both such good spellers that it wouldn't be fair to have them on the same side, so Teacher said.

The teacher gave out the words. They were the words they had learned in reading and spelling. Everyone had had the same chance to learn them all. Some mothers came to hear the spelling match. Everybody sat up as still and straight as could be. Everybody took last peeps into the book to make sure he knew how to spell "bear," a wild animal not "bare," to be uncovered. The teacher was likely to give out either one. When one missed a word he sat down. The side that could spell every word, won. Teacher wrote the names of the winners on the board. The school was proud of them.

Teacher began with easy words like "cat" and "hen." Everyone could spell such words. Then she came to words like "cheer" and "board" and "view." They weren't quite so easy. Some boys and girls missed and had to sit down. Ned looked across at Ralph. Ralph's cheeks were red. His eyes were shining. He stood up very straight and spelled every word quickly. Ned wanted Ralph to win. He wanted to see Ralph's name on the board.

The people on Ned's side went down very fast. Chummy Platz missed on "downy." He spelled it, "doony."

The teacher said, "Next," and Chummy sat down. But as he passed Ned he whispered, "Win for our side." Chummy looked sorry. He hated to miss.

Ned looked over to Ralph. Ralph was smiling. He spelled "downy."

"Right," said the teacher.

Ned kept thinking about what Chummy Platz had said—"Win for our side." They expected him to win for them. The fellows who couldn't spell were wanting him to spell for them. They trusted him. They were depending on him. Ned stood and spelled word after word. He could remember how the words looked on the page of the book. He spelled "chicken" and "wheel" and "playmate." Ralph spelled "follow" and "gained" and "fight." The time was almost up. Was it going to be a tie? Ned almost hoped so.

Then Susie Marks on Ned's side missed on "meadow" and felt so sorry she almost cried. Soon all Ned's side except himself were sitting down. They

sat and watched Ned spell. They acted just as though they expected him to win. All Ralph's side were down but Ralph.

Then the teacher turned over to harder words. "Loyal" was one of them. Ralph spelled it, "loyl."

"Next," said the teacher.

"Loyal," said Ned.

"Right."

Ralph sat down. Ned looked at him, but he was smiling. He wasn't going to whine. Ned was "some speller."

"'Honor,' said the teacher. Ned remembered how mother had told him about "honorable mention." "The school will be proud of you. Win for the school." "Win for our side," Chummy Platz had said.

"H-o-n-o-r," spelled Ned.

"Right," said the teacher. "Ned's side gets honorable mention." She wrote the names of Ned's side on the board. Ned's name came first.

## THE LITTLE HOUSE THAT BECAME A HOME

### ACT I

*Scene:* Out of doors. There are grass and a tree or trees. The playhouse that the children have built stands at the right side of the stage, well toward the front. It is concealed by a screen.

*Characters:* Little Thought of a House; Mary, Rob, Dorothy, Joe, Helen, Ned, who are out for a walk. An Architect; a Carpenter; a Plumber; an Electrician; a Painter; a Paper-hanger; a Furnisher.

*Action:* LITTLE THOUGHT OF A HOUSE is seen first. He is dressed in a gray cloak and wears soft, noiseless gray shoes. A close-fitting gray

cap is drawn down over his head. He enters noiselessly and runs lightly about the stage as though looking for something. He seems anxious and hurried. Finally he pauses and drops down on the ground as though disappointed.

LITTLE THOUGHT (*speaking sorrowfully*): I did hope I could find someone to talk to. It's very lonely just being the thought of a little house that wants to be built. It must be fine to be a real house. Oh, why doesn't someone find me? Listen! (*He leans forward to listen. Voices of children are heard. They come nearer and nearer. LITTLE THOUGHT creeps softly behind a tree. He continues to listen eagerly.*)

(Enter MARY, ROB, DOROTHY, NED, JOE and HELEN. *They are dressed in ordinary fashion for play. They look all about.*)

NED (*throwing himself down on the grass in the shade*): I say! I'm tired. Let's rest a while.

(*All of the others sit or lie on the grass.*)

MARY: I wish there was something to do. Can't somebody think of something to do?

ROB: We could run races.

DOROTHY: It's too hot. Let's do something different.

JOE: We could play games.

HELEN: Yes. Let's play games. Let's play house.

ROB: We haven't any house.

HELEN: We could play we had a house.

(THE LITTLE THOUGHT *hidden behind a tree peeps out.*)

MARY: It would be lots more fun to have a real house. Let's build one.

NED: We can't. We don't know how.

ROB: We haven't anything to make it of.

LITTLE THOUGHT (*speaking from his hiding place*): I know how. I could help you.

ALL THE CHILDREN together (looking for the speaker in surprise): Oh! Oh! Who are you?

LITTLE THOUGHT (*coming from his hiding place. He dances and sings. He weaves in and out*):

I'm a little gray house,  
But there's no one to build me.  
There's no one to build me.  
There's no one to build me.  
I'm a little gray house  
That would love to be built,  
But there's no one to build me.

DOROTHY (*timidly*): We want a little house to play in but we don't know how to build one.

LITTLE THOUGHT (*stopping in his dancing but remaining with arms outspread ready to start again*): Ho! That's easy. I'll tell you some magic words. I'll whisper them. First you say—(*stoops and whispers in Dorothy's ear.*)

DOROTHY (*aloud*): Architect.

LITTLE THOUGHT (*dancing again*): Yes! Yes! Architect.

(ARCHITECT enters from the left. He wears a doctor's cap and gown. He carries a roll of blue prints and a pencil and ruler. Without a word he steps off a space as though measuring. He unrolls and examines his plans.)

DOROTHY (*to architect*): We want to build a little house to play in. Will you help us?

ARCHITECT: To be sure. That is my business. I

will make a plan for your house. (*He sits down and studies his plans.*)

JOE: Ho! It takes more than plans to build a house.

(*LITTLE THOUGHT dances around and then stoops over and whispers in Joe's ear.*)

JOE: It takes carpenters of course. (*As he pronounces the word "Carpenters" two Carpenters appear. They wear overalls and workmen's caps. They carry hammers and nails.*)

CARPENTERS:

We can build any house.  
With a rat-atat-tat.  
We will build you a house.  
With a rat-a-tat-a-tolly.  
We will build you a house  
With the greatest of joy,  
For we are the carpenters jolly.

(*LITTLE THOUGHT, darting here and there, whispers to Ned, then to Helen.*)

NED. I say, plumber!

HELEN. I say, electrician!

(*PLUMBER enters in working clothes, carrying a bag of tools. ELECTRICIAN enters wearing a cap and carrying a roll of wire.*)

PLUMBER: You want some water.

ELECTRICIAN: And you want some light.

PLUMBER and ELECTRICIAN (together):

You want some water and you want some light.

Wait just one minute. And we'll make things right.

MARY: We aren't done yet. Who's going to—  
(LITTLE THOUGHT stoops and whispers to Mary.)

MARY. To paint and paper our house?

(As she says the words PAINTER with his brush and can of paint, and PAPER-HANGER with his brush and paper appear on the stage.)

PAINTER and PAPER-HANGER (together):

Inside and outside our work is like play,

But your little gray house will grow pretty and  
gay.

LITTLE THOUGHT (when all the workers are on the stage):

Now close your eyes.

Don't peep. Don't pry.

And your little play house

You will very soon spy.

(While the children's eyes are closed the screen is removed by LITTLE THOUGHT. When the eyes are opened at a signal the little house is seen all finished. The workers are resting. All gaze in delighted surprise. Then they join hands and sing.)

Thank, you, thank you. Thank you every one.

Thank you. Thank you. Now our house is done.

## ACT II

*Scene:* The yard near the little house. Grass and trees. The little house is again hidden by a screen.

*Characters:* Father Josef, Mother Anna, Jan, Anton, Peter, Sonia, Katja, and Baby Paul. They are dressed in Russian peasant costume. They carry

bundles and bags. They appear bewildered and weary. They enter from the left and walk slowly along looking all about them.

FATHER JOSEF: What a wonderful place! I'm so glad we came to America.

MOTHER ANNA. Yes, but we must find a place to live. I do wish we could find a nice little house to live in.

JAN (*throwing his bundle down and sitting down on it*): Oh, I'm tired. Let's rest a while.

FATHER JOSEF: Well, I must find work. You look for a place to live. I'll go see if I can find some work to do. (*He kisses MOTHER ANNA and BABY PAUL and goes away. They watch him out of sight. They wave to him and call, good-by.*)

MOTHER ANNA. I'm tired too. Let's all rest here a little.

(*The children all lie down with their heads on their bundles. They all go to sleep. MOTHER ANNA leans against the tree with the baby in her arms and goes to sleep.*)

(Enter LITTLE THOUGHT, dressed in gray, as he was in the first act. He comes tiptoeing about. He runs all about looking at each child. He is careful not to waken anyone. He smiles and nods his head. He whispers something in the ear of each sleeper. He whispers longest to MOTHER ANNA. She stirs in her sleep but does not waken. She smiles in her sleep. LITTLE THOUGHT takes the screen from in front of the playhouse, then runs away and hides behind the tree. One by one the sleepers waken. They sit up and rub their eyes.)

MOTHER ANNA: I think, I must have been asleep. I had such a nice dream.

SONIA: I did too. I dreamed a little gray fairy came and whispered to me.

MOTHER ANNA: Why, I dreamed that too.

CHILDREN (all together): So did I. I dreamed that too.

MOTHER ANNA: He whispered to me of a little gray house not far away. He said it would be our home.

JAN: Did he say, "Not far away"?

SONIA. Yes. Not far away.

*(They look all about. They see the little gray house. Each one looks a long time at the little house. Then they walk softly about it. They peep into the windows. They smile and nod their heads.)*

MOTHER ANNA. Oh, what a dear little house! I wonder if it is the one we dreamed about?

SONIA. I dreamed it was gray.

KATJA. I dreamed it was like this.

ANTON. I dreamed it was glad to see us.

MOTHER ANNA (*putting down her bundles*): Let us stay here and make this our home.

*(They sit down close to the house. When they are seated all the people who helped build the house and Mary, Rob, Dorothy, Joe, Helen, and Ned come back. They group themselves back of the house and sing softly:)*

"Home, home, sweet, sweet home;

Be it ever so humble, there's no place like home."

### LEARNING TO TRY AGAIN

THERE was once a brave king. He was the king of Scotland. He was called King Robert, the Bruce.

There was a time when King Robert and his soldiers were fighting that the people of Scotland

might be free, but they had been defeated again and again. It happened that King Robert was in such danger that he had to hide in a cave in the mountains.

There was no bed or fire in the cave and, of course, no food. King Robert sat there all alone. He felt very sad and discouraged. He thought, "Of what use is it for me to try again to drive those wicked men from my country? My soldiers are few. They fight bravely, but how can they hope to win? I believe we must give up and not try any more."

As he sat thinking these sad thoughts he saw a small brown spider beginning to weave a web. The little creature had spun one thread and was trying to reach a point of rock where she could fasten it. Then she would weave around and around that first thread until she had a fine, strong web. In this web she could catch small insects that would be food for her and her babies. But the tiny spider was not quite able to reach the point of rock where she could fasten her first thread. Again and again she swung only to miss it and fall back.

King Robert watched her. He counted the times she tried. Three times the spider tried. Three times she failed. Four, five, six times she tried. Still she failed. King Robert, watching with his tired eyes, thought: "Five times I have failed and been beaten back by my enemies. Five times I have failed. Now I am thinking of giving up. I shall try no more." Still he watched the tiny brave spider. Had she given up?

Oh, no. She was still trying. Seven, eight, nine times she tried. At the ninth trial she succeeded. She fastened her thread to a point of rock and began

weaving her web to catch food for herself and her babies.

King Robert saw her succeed. He felt ashamed to think he had less patience and courage than a tiny spider. He decided that he too would try again and keep on trying until he succeeded. So he called his faithful few soldiers to him and together they fought bravely until they won the battle and Scotland was free. A tiny insect, not so large as his smallest finger, had taught a king how to win.

## POEMS FOR APPRECIATION

### THE MOTHER BIRD

A little bird built a warm nest in a tree  
And laid some blue eggs in it—one, two, three;  
And then very glad and delighted was she—  
Very glad and delighted was she.

Then after a time; but how long I can't tell,  
The little ones came one by one from the shell;  
And their mother was pleased, and she loved them well—  
She was pleased, and she loved them well.

She spread her soft wings on them all day long,  
To warm them and keep them, her love was so strong;  
And her mate sat beside her and sang her a song—  
Sat beside her and sang her a song.

—Anonymous. *Brooks' Readers*, Second Year.

### THERE'S A LITTLE BROWN THRUSH

There's a merry brown thrush sitting up in the tree,  
He's singing to me! He's singing to me!  
And what does he say, little girl, little boy?  
“Oh, the world's running over with joy!

Don't you hear? Don't you see?

Hush! Look! In my tree,  
I'm as happy as happy can be!”

And the brown thrush keeps singing, “A nest do you see,  
And five eggs hid by me in the juniper tree?  
Don't meddle! Don't touch, little girl, little boy,  
Or the world will lose some of its joy!  
Now I'm glad! Now I'm free!  
And I always shall be,  
If you never bring sorrow to me.”

So the merry brown thrush sings away in the tree,  
 To you and to me, to you and to me:  
 And he sings all the day, little girl, little boy,  
 "Oh, the world's running over with joy!"

But long it won't be,  
 Don't you know? Don't you see?  
 Unless we are as good as can be!"

—Lucy Larcom, *Children's Poetry*, Section II.

### THE TURTLE DOVE'S NEST

High in the pine-tree,  
 The little turtle-dove  
 Made a little nursery  
 To please her little love:  
 "Coo," said the turtle-dove,  
 "Coo," said she,  
 In the long shady branches  
 Of the dark pine-tree.

The young turtle-doves  
 Never quarreled in the nest:  
 For they loved each other dearly,  
 Though they loved their mother best:  
 "Coo," said the little doves,  
 "Coo!" said she,  
 And they played together kindly  
 In the dark pine-tree.

—Author Unknown, *Children's Poetry*, Section II.

### THE WONDERFUL WORLD

Great, wide, beautiful, wonderful World,  
 With the wonderful water around you curled,  
 And the wonderful grass upon your breast,  
 World, you are beautifully dressed.

The wonderful air is over me,  
And the wonderful wind is shaking the tree—  
It walks on the water, and whirls the mills,  
And talks to itself on the top of the hills.

You friendly Earth, how far do you go,  
With the wheat-fields that nod and the rivers that flow,  
With cities and gardens, and cliffs and isles,  
And people upon you for thousands of miles?

Ah! you are so great, and I am so small,  
I can hardly think of you, World, at all;  
And yet, when I said my prayers to-day,  
My mother kissed me and said, quite gay,

"If the wonderful World is great to you,  
And great to father and mother too,  
You are more than the Earth, though you are such a dot!  
You can love and think, and the Earth cannot.

—William Brighty Rands.

#### THE SONG OF THE POPPY SEED

Little brown brother, oh! little brown brother,  
Are you awake in the dark?  
Here we lie cosily, close to each other;  
Hark to the song of the lark—  
"Waken!" the lark says, "waken and dress you,  
Put on your green coats and gay,  
Blue sky will shine on you, sunshine caress you,  
Waken! 'tis morning—'tis May!"

Little brown brother, oh, little brown brother,  
What kind of flower will you be?  
I'll be a poppy—all white like my mother,  
Do be a poppy like me.

What! you're a sunflower? How I shall miss you,  
 When you're grown golden and high!  
 But I shall send all the bees up to kiss you,  
 Little brown brother, good-by!

—E. Nesbit, *Brooks' Readers*, Third Year.

### THE BOY AND THE SHEEP

"Lazy sheep, pray tell me why  
 In the pleasant field you lie,  
 Eating grass and daisies white,  
 From the morning till the night.  
 Everything can something do,  
 But what kind of use are you?"

"Nay, my little master, nay;  
 Do not serve me so, I pray!  
 Don't you see the wool that grows  
 On my back, to make your clothes?  
 Cold, oh, very cold you'd be,  
 If you had no wool from me.

"True, it seems a pleasant thing,  
 To nip the daisies in the spring;  
 But many chilly nights I pass  
 On the cold and dewy grass,  
 Or pick a scanty dinner where  
 All the ground is brown and bare.

"Then the farmer comes at last,  
 When the merry spring is past,  
 And cuts my woolly fleece away,  
 For your coat in wintry day.  
 Little master, this is why  
 In the pleasant field I lie."

—Jane Taylor, *Children's Poetry*, Section II.

## THE BLUEBIRD

I know the song that the bluebird is singing—  
Out in the apple tree where he is swinging.  
Brave little fellow! the skies may look dreary—  
Nothing he cares while his heart is so cheery.

Hark! how the music leaps out from his throat!  
Hark! was there ever so merry a note?  
Listen a while and you'll hear what he's saying  
Up in the apple tree swinging and swaying.

“Dear little blossoms, down under the snow,  
You must be weary of winter, I know;  
Hark, while I sing you a message of cheer!  
Summer is coming and springtime is here!

“Little white snowdrops, I pray you arise;  
Bright yellow crocus, come, open your eyes;  
Sweet little violets, hid from the cold,  
Put on your mantle of purple and gold!  
Daffodils! Daffodils! say, do you hear?  
Summer is coming and springtime is here!”

—Emily Huntingdon Miller,

*Children's Poetry, Section IV.*

## ROBIN REDBREAST

Good-by, good-by to summer!  
For summer's nearly done;  
The garden smiling faintly,  
Cool breezes in the sun;  
Our thrushes now are silent,  
Our swallows flown away—  
But Robin's here in coat of brown,  
And ruddy breastknot gay.

Robin, Robin Redbreast,  
 O Robin dear!  
 Robin sing so sweetly  
 In the falling of the year.

Bright yellow, red and orange,  
 The leaves come down in hosts;  
 The trees are Indian princes,  
 But soon they'll turn to ghosts;  
 The scanty pears and apples  
 Hang russet on the bough;  
 It's autumn, autumn, autumn late,  
 'Twill soon be winter now.  
 Robin, Robin Redbreast,  
 O Robin dear!  
 And what will this poor robin do?  
 For pinching times are near.

The fireside for the cricket,  
 The wheat stack for the mouse,  
 When trembling night winds whistle  
 And moan all round the house;  
 The frosty ways like iron,  
 The branches plumed with snow—  
 Alas! in winter dead and dark,  
 Where can poor Robin go?  
 Robin, Robin Redbreast,  
 O Robin dear!  
 And a crumb of bread for Robin,  
 His little heart to cheer.

—William Allingham, *Children's Poetry*, Section II.

#### ANSWER TO A CHILD'S QUESTION

Do you ask what the birds say? The sparrow, the dove,  
 The linnet, and thrush say, "I love and I love!"  
 In the winter they're silent, the wind is so strong;  
 What it says I don't know, but it sings a loud song.  
 But green leaves and blossoms, and sunny warm weather,

And singing and loving all come back together;  
Then the lark is so brimful of gladness and love,  
The green fields below him, the blue sky above,  
That he sings and he sings and forever sings he,  
"I love my Love and my Love loves me."

—Samuel Taylor Coleridge,  
*Children's Poetry*, Section II.

### THE STAR

Twinkle, twinkle, little star;  
How I wonder what you are!  
Up above the world so high,  
Like a diamond in the sky.

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.

Then the traveler in the dark  
Thanks you for your tiny spark,  
He could not see which way to go,  
If you did not twinkle so.

In the dark blue sky you keep,  
And often through my curtains peep,  
For you never shut your eye  
Till the sun is in the sky.

As your bright and tiny spark  
Lights the traveler in the dark,  
Though I know not what you are,  
Twinkle, twinkle, little star.

—Jane Taylor, *Children's Poetry*, Section II.

## WHICH LOVED HER BEST?

"I love you, mother," said little John,  
Then forgetting his work, his cap went on,  
And he was off to the garden swing,  
Leaving his mother the wood to bring.

"I love you, mother," said little Nell,  
"I love you better than tongue can tell."  
Then she teased and pouted half the day,  
Till mother rejoiced when she went to play.

"I love you, mother," said little Fan.  
"To-day I'll help you all I can."  
To the cradle then she did softly creep,  
And rocked the baby till it fell asleep.

Then, stepping softly, she took the broom,  
And swept the floor and dusted the room;  
Busy and happy all day was she,  
Helpful and cheerful as child could be.

"I love you, mother," again they said—  
Three little children going to bed.  
How do you think that mother guessed  
Which of them really loved her best?

—Joy Allison, *Children's Poetry*, Section IV.

## WE THANK THEE

For flowers that bloom about our feet;  
For tender grass, so fresh, so sweet;  
For song of bird and hum of bee;  
For all things fair we hear or see,  
Father in heaven, we thank thee!

For blue of stream and blue of sky;  
For pleasant shade of branches high;  
For fragrant air and cooling breeze;  
For beauty of the blooming trees,  
Father in heaven, we thank thee!

—Ralph Waldo Emerson.

#### MAN AND BIRD AND BEAST

He prayeth well, who loveth well  
Both man and bird and beast.  
He prayeth best who loveth best  
All things both great and small.  
For the dear God who loveth us—  
He made and loveth all.

—Samuel Taylor Coleridge.

#### OUR WORLD

Love like a child around our world doth run.  
Happy, happy, happy for all that God hath done,  
Glad of all the little leaves dancing in the sun.

Even so say I,  
Even so say I.

—Alfred Tennyson.

## QUIET MUSIC APPRECIATION

"Morning," *Peer Gynt* (Grieg), Victrola record  
No. 35470.

Morning Song.

Day is returning bringing the light,  
Darkness has vanished, gone is the night,  
Over the hills we are roaming.

Wake, oh wake, the birds all sing.  
Wake, oh wake, the valleys ring,  
Wake all, delight with the morning.

Wake, oh wake, the birds all sing, the birds all sing,  
Wake, oh wake, the valleys ring, the valleys ring,  
Tra la la la, Tra la la la,  
Tra la la la, Tra la la la,  
Wake all, delight with the morning.

From *20 Song Classics*, C. C. Birchard & Co.,  
Boston.

"Hark, Hark, the Lark!" Schubert, Victrola  
Record, No. 869.

Hark, hark! the lark at heav'n's gate sings,  
And Phœbus 'gins arise,  
His steeds to water at these springs,  
On chaliced flowers that lies,  
On chaliced flowers that lies,  
And winking Mary-buds begin  
To ope their golden eyes,  
With everything that pretty bin,  
My lady sweet, arise,  
Arise, arise.

—Shakespeare.

"Spring Song," Mendelssohn, Victrola Record No. 826.

Dance, little child, oh dance!

While sweet the small birds sing,  
And flowers bloom fair, and every glance  
Of sunshine tells of spring.

"Song of the Bee."

"Buzz! Buzz! Buzz!"

This is the song of the bee.  
His legs are of yellow;  
A jolly good fellow,  
And yet a great worker is he.

"To an Evening Star," Wagner, Victrola record No. 18759.

"Cradle Song."

Sleep, baby, sleep!  
The great stars are the sheep,  
The little stars are the lambs, I guess;  
The bright moon is the shepherdess.  
Sleep, baby, sleep!

"Lovely Evening."

Oh, how lovely is the evening, is the evening,  
When the bells are sweetly ringing, sweetly ringing!  
Ding dong, ding dong, ding dong.

"Traumerei," Schumann, Victrola record No. 45102.

"The Lotus-Eaters."

There is sweet music here that softer falls  
Than petals from blown roses on the grass,  
Or night dews on still waters between walls

Of shadowy granite, in a sleeping pass;  
Music that gentler on the spirit lies,  
Than tired eyelids upon tired eyes;  
Music that brings sweet sleep down from the blissful  
skies.

—Tennyson.









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